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VOL. XVII.

PHILADELPHIA, PA., APRIL, 1899.

NO. 4

THE EMUDE.

g Monthly Publication for the Teachers and Students of Music.

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ANNOUNCEMENT.

AMERICAN NUMBER.

THE ETUDE for May will be a number that should possess the greatest value to our readers, since it is to be on a subject that will directly appeal to every true music lover in the United States. It will be devoted to a consideration of music in this country in a great variety of phases, not with a view of patting ourselves on facts connected with music and musical conditions in the drudgery. United States, the development of our musical resources and interests, what they are to-day and with a look iuto the fatare

Articles bearing on the most important phases of this subject have been prepared by the ablest writers and authorities on musical topics in this country, which will make the May number of THE ETUDE one of permanent

work now published. The contributions will give a survey of what Ameriplayers and singers, and in the various trade interests nate, and it would be well it is proper application and thorse and an tions and other public activities, as well as private enter- to lead others to do the same. prises, such as musical associations and women's clubs.

We are certain that this number, with its varied information, will stimulate the musiciaus of the country musical culture, for nothing succeeds like success.

illustrations in the regular pages of the journal.

EDITORIAL NOTES.

IN a recent unmber of THE ETUDE, Mr. J. S. Van Cleve, in advocating the freedom of the eyes from a slavish and constant consultation of the keyboard, referred to the usages of the blind, and quite accurately defined their method of dealing with the space ideas of the keyboard.

It is quite possible so to center the thoughts upon any act of the body as to measure it with an ever-increasing exactitude. This is just what is done by the student of singing who is trying to become aware of the delicate and at first wholly automatic and unconscious acts of the throat. The blind piano-student reaches for a given tone iu its relatiou to the one before it. The sensatiou of touch in his finger-tips will tell him whether he has secured the key calling for the tone in his mind; then his ear ratifies or vetoes the former testimony. Half nnconsciously, he notes the particular sensation of curvature in all directions, whereby the finger secures its attitude.

It is donhtful if any virtuoso ever really avoids the use of the eye as a guide in perilous circumstances, although Mme. Julie Rive King once said that she could play in a room entirely dark. Liszt also recommended his pupils to look neward at some fixed point in space. For ninety-nine notes, however, in every hundred one need not do otherwise than as the blind do. The great tribulation of the blind is not that they need more practice than others to get technic, but that they must always first go through a long, laborious process of memorizing. True it is, that by thousands of hours of intense, concentrated labor they do attain a strength the back and of boasting of the wonderful progress we of memory compared to which the proverbial blackhave made, but will give a simple, clear statement of the smith's arm is a trifle; but this labor is and remains

THE depth or solidity of people's musicianship may well he judged by the books they own and read, just as their morals may be measured by the company they keep. The young person who avoids all study of harmouy or history, and all reading of biography or musivalue as a faithful and complete record of the growth cal literature in general, can at the best he ranked only and development of music in the United States; and, in as a dabbler in the musical art, and really undeserving addition to this, the material thus gathered into one number represents information not to be found in any single the term does not properly describe him. He may he called a player or singer, but it would stretch the the keyboard's short-comings. meaning of the word heyond its best limits to call him cans have done in composition, in the science of pianoplaying, in musical culture, in musical literature, as to Paderewski. This general use of the word is unfortn- have come to us of the mysterious poisons of the Middle minical instruments of all kinds, the publication businate, and it would be well if the profession were to do

There are few noisens to-day that are so subtle it

what is needed is the guantination to the property of the profession can do his own part to before the sponse. Ison accomplished; that it will help to bring tion. No method is good for an incomplishing the general public facts connected with the great always be, an individual matter, and the worst of our every member of the profession can do his own part to work topy belong. Note now being done by native born American musicians popular systems is that it is not individual but collectory prove the assertion untrue. and teachers, and aid toward a permanent advance in tive, contrived for a large average, never taking into account the fact that the timest child is a separate per-A supplement, containing portraits of musical celebrithe writers and educators, printed on fine plated paper, between "eniture" and "education," confining the late way of saying will be given and educators, printed on fine plated paper, between "eniture" and "education," confining the late price," says Emerson, which is another way of saying in the white saying the work of the price, and t will be given away with this number, in addition to the system of training in general near in any that what one gets must be won, and often hardly won.

"Will be given away with this number, in addition to the system of training in general near in any that what one gets must be won, and often hardly won.

"Will be given away with this number, in addition to the system of training in general near in any that what one gets must be won, and often hardly won. ter term to the system or training, " for the purpose The price of success is always a fair one, sometimes branch, reserving the word "eniture," for the purpose

of discussion, to the application to the individual. The teacher does well to have a clear conception and statement of the principles that have been found useful in general training; what he needs in order to do his work most thoroughly is to use with each pupil, not the statement of the facts, a mere imparting of knowledge, but a mode of work which makes the pupil do what will fix these principles in his own mind to remain there; and, further, the ability, as growth of mental power increases toward maturity, the power to express these same basic principles in clear language to another, thus in turn becoming the teacher. Individuality is fostered not by a memorizing of facts, by a gatheriug of knowledge, but by the work which one does for one's self. Herein lies the value of writing books and drills, ear-training exercises, writing of little essays in musical topics or celebrities.

THE wide difference in the character of our pianos, in the matter of action, is one of the limitations and draw

backs of the instrument. Here the violinist has a vast and very real advantage. He carries his own instrument with him wherever, in parlor or concert-room, he plays, and becomes absolutely familiar with all its idiosyncrasies, which would be imperceptible to any one else. It is as well known to him as is the singer's voice to the singer. But very often a pianist, unless he be one of those Enropean wonder-birds who come over to ns and carry away all the money which the American people are willing to spend npon piano hearing, must appear in public with an instrument to which his fingers are absolutely strange. This is an obstacle, even when the make is one which he habitually affects, for there are at least ten degrees of distinguishable merit in the individual pianes of the same manufactory.

One action is heavy but responsive, another light but tricky; one goes as if it were reluctant to stir out of its peaceful white and black silence, another darts down from under your fingers at the very slightest hint of a touch, and through many degrees of merit-at least ten, possibly more -the actions vary. No real critic, in estimating the artistic worth of a recital, should leave ont of account the character of the piano, and, though it is certainly a matter of delicate discrimination, he should strive to give the artist the benefit of the qualifying doubt for the potent and often disastrons influence of

ONE of the great sensations of the past few months noise,—from the player on a banjo or a mouth-harp up have been poisoning cases. We all know the stories that

There are few poisons to-day that are so snhtle that the expert chemist can not detect their presence. But in the social life there are those poisons of envy, of malice, of thinly veiled slander that take hold on the THE London "Spectator," in commenting on an address by the Bishop of London on "Learning," says, trace of their origin save in the disaster, the sorrow, soliding so raises hope and conrage as a knowledge of "What is needed is the substitution of culture for educations and the wretchedness they cause. It is an old story that what has been substituted in the substitution of culture for educations and the wretchedness they cause. It is an old story that what has been substitution of culture for educations and the wretchedness they cause. It is an old story that which has been substituted in the wretchedness they cause. It is an old story that which has been substituted in the wretchedness they cause. It is an old story that we wretchedness they cause.

"THE gods sell anything and to everybody at a fair

It matters not in what way the price is paid, whether in eacrifice of the ordinary pleasures of social intercourse, in broken health, in shattered uerves, in long days of toil and weary burning of the midnlght oil,-in some way the young aspirant to the position and reputs of a successful and thurough teacher of music must pay the price. Nature has given to him native capacity; everything else he must earn. The value of the great majority of manufactured articles rests in the skilled labor required in making them, and just so the success we all desire and dream of. Its price is labor.

THE one demand in the business world, the legal world, in politics, in all professions, is for trained skill. The great corporations, with their extensive ramifications, demand servants who have special training in many directions. The great trouble is that special training is not secured by the ordinary business routine or the ordinary courses of education. It is generally the result of private work and an untiring devotion to some special subject or subjects while the man is carrying on some other regular lines of work.

A particularly striking example was recently given when the Rev. Dr. Van Dyke, of New York City, pastor of the Brick Presbyterian Church, was offered the profeesorship of English Literature in two universities. Johns Hopkins and Princeton. In the latter case a chair was to be specially endowed with \$100,000 if Dr. Van Dyke should accept the place. This represents a direct capitalization of the man.

Dies any one for a moment think that Dr. Van Dyke was training himself for a professorship when he devoted his spare hours to literary pursuits? No! That reprssented his recreation, the avocation of his leisure hours But the day came to him, unexpectedly, when he was recognized as an authority because of the work of these spare hours

So it has proven noten in the lives of other men. Opportunities came to them and they were able to improvs them, often because they excelled all other competitors in the special knowledge required. One never knows when the demand for some special trained service will be made in his circle. Many who would seem to be in the line of preferment and promotion are passed by, and annther who has patiently toiled and wailed, and, above ail, has prepared himself for the best that is in him,

and strengthening character, and the necessity of some may be made. definite, special line of work to give room and cause for growth. No ynneg man who is willing to do his duty apirit, dare rest satisfied with himself and his conditions when he fluds himself earning a competency by the Hotel, Olivs Street and Grand Avenue. \$3.00 per day; exercise of his profession

with his profession, and resolutely set to work to perfect Nicholas. himself along those lines, to make himself an anthority them in his daily work, he is bound to raise himself by Tanssig, 3501 Lafayette Avenne. this study and discipline. He dare not assume that the

There are many men who measure up to the standard of the average. Be a little better than that average, if be properly arranged for the exhibit at St. Louis. anly in one little point. Some day that one thing may make for success. Trained skill in some one direction. will make itself known to those who can use it and who

Moman's Work in Music.

PROGRAM FOR THE BIENNIAL MEETING OF THE NATIONAL FEDERATION OF MUSICAL CLUBS.

The Board of Management will meet on Tuesday, May It is surely a fact patent to all that the secret of snc. 2d. The Philharmonic Society of St. Louis will give a cess must rest largely in the individual, and not in the hand at that time. PROGRAM.

address of welcome, Mrs. James L. Blair : response, committees; music. Three P. M. to 5:30 P. M : high tea, with music, given by the Rubinstein Club, of St. Louis. Eight P. M.: musical program from St. Louis professionals; reception to all delegates and friends.

Committee : five minuts papers, followed by informal assisted by Mrs. Katherine Fisk, contralto.

Friday, May 5th, morning .- A morning at the Country the Dominant Ninth, of Alton, Ill. Eight P. M.: amateur musical program.

Sunday, May 7th. - Special programs by city choirs.

Transportation will be one and one-third fare for the round trip, if one hundred members attend Convention. energies to the work of improving herself. Sheherself-Every ons, delegate or visitor, should take a receipt for her mental powers, her physical forces, her personal hsr ticket when purchasing, and then, if there is a reduction, it can easily be made in St. Louis.

homes. Names of such visitors should be sent by April well mads and artistically fluished. 1st to Mrs. Oscar Herf, 3300 Russell Avenue, St. Louis.

The most convenient hotels are: West End, corner Vandeventer and Bell Avenues. \$2 00 and \$3.00 per Street. \$1.00 per day; European plan. Grand Ave. of string instruments with piano. American plan. Other desirable hotels in the husiness He must select some subject or subjects connected portion of the city ars New Planters', Sonthern, and St.

All clubs sending delegates should send names (and on certain points. Even granting that he does not use office, if any) and addresses by April 1st to Miss Grace singers are women.

It is hoped that all federated clubs will deem it a MRS. FANNY BLOOMFIELD ZEISLER said, in a recent day will never come when he can use this skill and pleasant thing to send year books, programs, pictures of interview: "I am proud to have solved the great knowledge. History tells us that many a man's course club rooms, or anything else which may be indicative of problem for so many women. I did not give up my set of life has been completely changed in a wonderfully their work, to Mrs. J. W. Hardt, 134 Greenwood Avewhen I married, nor have I naglected my home. Here nue, Topeka, Kansas, Chairman of the Club Exhibit. is the subject for a most interesting and valuable paper These should be sent before April 1st, so that they may for reading before musical clubs. There is both encour-

> ANNA S. PEDERSEN. Cor. Sec., N. F. M. C., 228 W. 44th St., New York

the measure of his access in giving his nature free and given before the Clob, March 23d, by Misses M. Ethel opportunities, instead of devoting their energies to the Nucholis and Harriet Louise Beckwith.

THE TOOL OR THE WORKER?

WE all know those people who are continually ex. plaining away their non-success by claiming that they have not had proper opportunities, have not had good materials to work upon, and often that they have not had the best methods or other facilities for working the FINAL arrangements have been made for the meeting materials given to them. There is an old saying to the at St. Louis, Mo., May 3d-6th, inclusive, and the Program Committee has finished its work. The meetings and there is as much solid truth in this remark as in the will be held in Union Club Hall, Lafayette and Jeffer- many other homely sayings that are current among all

concert complimentary to the officers on Tuesday even- adventitious circumstances of locality, materials, and ing. Bruch's "Arminius" being the work chosen. It tools. If a man of great ability hie himself to a desert is hoped that a great many club members will be on oasis, some one will find him out and claim his help and instruction. Work will be brought to him if he can do it better than others. He can not escape it. There is Wednesday, May Sd, 10 A. M. to 12:30 P. M.-Music; no mistaking the quality of genninely good work. There are many who are looking for those who can do the hest. Mrs. Edwin F. Uhl; masic; reports of officers and and if a man is doing work of real value he is sure to be kept busy by those who want his wares. It is the personality in the work that connts. Look at the primitive tools of those natives in India who made the wonderful fabrics, so fine and delicate that great quantities could Thursday, May 4th, 10 A. M. to 12:30 P. M .- Music; bs rolled up and folded into the smallest compass. Look continuation of reports; appointment of Nominating at the gorgeous rugs, intricate in pattern, rich in texture, lasting in color, magnificent in effect, that the humble discussion on club methods. Three P. M.: amateur villags artisans in Persia are wont to make on looms that musical concert. (Given by representatives of federated ars clumsy and rough to our modern eyes. Do you clubs.) Eight P. M.: concert by the Kneisel Quartet, think that the old stesl workers of Damascus were equipped liks the cutlers of England, Germany, and the United States when they forged the blades that were Club, by special invitation. Three thirty P. M.: concert worn by princes and emperors; that lasted for athonsand of the Morning Choral Club, of St. Louis, assisted by years, may be, changing from one hand to another on many a bloody field of battle?

No : the secret is in the worker. Let the teacher who Saturday, May 6th, 10 A. M.-Report of Nominating is worrying and fretting because she has not this or that Committes; elections; new business; music. Three "method," with its copyrighted secret formula for P. M.: coucsrt by the Kneisel Quartet; Board meeting. teaching children, console herself with the thought that she can do good work,-thorough, honest, and conscieutious work, -if she will give her time, her talent, and her and it rests with her to sharpen that tool and to keep it All delegates and officers will be entertained in private in the best condition, that it may always turn out work

The humblest worker, no matter where she is living, Names of club members who expect to attend the meet- whether she gets twenty five cents or a dollar a lesson, ing, and such delegates as may prefer to go to a hotel, may take courage, and should apply herself with re-What is one lesson that the ambitions young music. should be sent by April 1st to Mrs. Cary Carper, 4604 newed energy to her work when she reflects what beauteacher abould learn? The value of rontine in forming Morgan Street, so that the best possible arrangements itiful results have been achieved by the lowly workers in all lands

to society and himself, who possesses the true altruistic day; American plan. Beers', Grand Avenue and Olive ports the organization of a ladies' orchestra, consisting

A WRITER in a contemporary calls attention to the fact that women choir singers often earn as much, oftentimes more, than men. The highest paid church

agement and warning in the remark.

MRS. CLARA MURRAY, the well-known harpist, 8878 that the study of the harp offers a very profitable oppor-

piano, whose players are legion.

tunity to a young woman with musical talent. Two THE Elmira Woman's Club will move to larger quarters in the fall, owing to this great increase in member-equipment for life. She further says that the supply of The degree in which a man individualizes his work ship. The Club pays a great deal of attention to good harp-players by no means equals the demand, and gives it the anality of his own mind of the company of the club pays a great deal of attention to good harp-players by no means equals the demand, and gives it the anality of his own mind of the company of the comp and gives it the quality of his own mind and apirit is ensemble piane-playing. Each's D-minor concerto was urges girls to take np this instrument, with its special THE ETUDE

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In EVERY and not with other Inligs on the same sheet. In EVERY CASE THE WAITER'S FULL ADDRESS MUST BE GYEN the questions will receive no atlention. In no case will the writer's name be printed to the questions in THE ETUD Decisions that have no general interest will not receive atten-

L. M .- 1. An obbligato (the proper spelling of this word is with dealed) is a companion melody which moves simultaneously with the principal melody. An accompaniment is called obbligato when it is of equal or nearly equal musical interest to the melody it

2. Harmony means the mass of rules that govern the combinations of sounds and the successions of these combinations. A theory is m attempt to give a scientific explanation, either physical or psychologic, or both, of the origin and nature of these combinations and successions, but the term "theory of music" is constantly and as a synonym for harmony.

F. M.-The only way to awaken musical interest in the boy's sind is to find out first what he likes, and start from that There is some tune that he prefers, and your problem is to find it. logairs of him and his parents as to the music used in his public and Sunday-school. Boys are particularly fond of marches. When you find something he likes, get him to pick out by ear the notes on the plane with the right hand. After he can do this fairly we'l show him how be can inger it better, and why. Then draw a staff on the staff. Les him do it. Make up a very easy left-hand accompaniment, You play it while he plays the right hand; then teach the latter at entertainments. him by ear to do it himself. If he is quite indifferent, do not give pical studies or exercises whatever. Do not think anything oan be used for the purpose of self-in too trivial to begin with.

C. R. A -You will find an article on Leschetizky in this number of TRE ETUDE. A year's stay in Vienna, with lessone in Leschetizky's achool, concerts, German lessons, etc., will cost about \$1000. Board will be from eight to ten dollars a week : pieno ren l about four dolare amouth; lessons from one of Leschettzky's preparatory teachers, two deliars each two or three a week. It is necessary to speak siber German or French, since Leschetizky speaks no English. The amount of practice recommended by the great teacher is a neximum of five hours a day, less being better, providing the prac-

L 8.-1. The standard of international piich is A, second space treble clef, with 4 5 vibrations per second. In our tempered system of toning the C on the third space has 517 vibrations; middle C

should have one-half that number.

2 in his valuable book, "The Technics of Pianoforte Playing," Germer gives the fingering of the scale of F-sharp minor, harmonio fom, right hand commeucing with second finger, thumh following on A and D; left hand commences with fourth finger, thumh on B and Esbarp. A good rule for fingering ell scales having black keys

C. W.-Table exercises are used by many teachers as a meane of strengthening the fingers and training the muscles used in pianopisping. Instead of placing the hand on the keyhoard of the piano stabis is used. The Virgii Practice Clavier Co. have a special table

You will find the following hooks of veiue: Jackson's "Gymnastics for the Fingers and Wrist," 50 cents; Prentice's "Hand Gym-castics," to cents; Wood'e "Finger and Wrist Gymnastics," 40 cents. Mr. W. F. Gatee has prepared a little pamphlet on "Hand Gympastics," 5 cents per copy, that is very useful.

C. E.-Emil Saur is pronounced A3-mill Sour; Pugno, Poonyo, the co as in foot; Sousa, the ou as in you; Chaminade, Sham-i-nahd, the first two vowels short.

E. G.-In playing music arranged for two pianos either piano for "first piano"; it depends on the player, which one.

J. M. H .- The term "irregular groups" has been applied to the duction of a group of two notes to he played in the time of three. A common phrase is "two against three."

E. H .- It is an extremely difficult thing to learn to play the plane if regular practice is to be had on the organ. The weekly or son is not sufficient. If your pupil can not aff.rd argae work, and, a bile a player can not acquire a plano touch on the organ, some feedler. Some feedler with the writing of the can be employed to a considerable extent in reede organ, some faculity of execution can be attained that will Prove of advantage later, when the plane is available for regular and chords. This should be done away from the plane is available for regular and chords.

E. E. H.-Tieres de Piarrdi: is the term used to denote the closing of a piece in a minor key with a major chord. The origin of the stem is obscure and the explanations advanced in nowice satisfactor, can be in Picardy.

W. E.F.-The name of the composer Schubert is pronounced class of compositions you use, and the laugth of time you have

A. B .- Fioriture is an Italian word, plural of foritura, which means "a flowering." In music it is a general term which includes all embellishments. In vocal music it is especially applied to the florid passages so common in the operas of the Italian school.

K. A. S .- 1. The "Devil's Trill" is the name of the composition that Tartini, the violinist, claimed to bave heard in a dream.

2. Among the most striking peculiarities of Chopin's style are, first, meiodionsness, combined with a certain melancholy, almost right hand, generally overlying an entirely simple base; original manipulation of puissant and refined rhythm and harmony. He

8. A .- If a degree already flatted by the signature is to be lowered again, use e double flat; for example, in the key of D-flat, the sixth of the scale, B-flat is often chromatically lowered, which should be indicated by the use of two fists, placed side by side, usually called a double-flat. In such cases as the one you mention, of finding a single flat on a degree already flatted by the signature, it is likely that it was placed there to indicate a restoration from a ious chromatic change. No single flat can take the place of a

ready to play well at entertainments " requires some systematic practice. Begin your daily practice with some of Mason's two-unger exercises: then take a certain scale with occents by 3s, 6s, 4s, and 8s, legato and staccato; same scale in octaves; an arpeggio with seconts: a study in chords (like Bohm's "Waltz Study" in Mathews' "Studles," No. 6). This takes but little time when you have gotten into the swing of it. Next day take the next scale and arpeggio, etc., notli you have gone through all the major and minor scales, and then begin again. The rest of the time give to your pieces, of poper and abow him how the notes he plays can be represented on which have three in hand, one a little beyond your present ability, one that you can just menage, and one that you think is easy. Play

Get Clarke's "Harmony" to carry you farther in that study. It

B. P. C.-Christiani's "Principles of Expression in Pianoforte Playing" is a work of high repute among musicians. Adolf Friedrich (hristiani was born March 8, 1836, in Cassel, Germany; died Fehruary 18, 1885, at Elizabeth, N. J. When a young man he went to London as a teacher, later came to this country and was engaged in teaching at Poaghkeepsie, N. Y.; Pittsburg, Cincinnati, and finally, in 1877, settled in New York City. During the last five years of his life he was director of a music school at Elizabeth. 2. Mr. Caivin B Cady's address is the Auditorium, Chicago.

3. Although the run in the last few measures in Moszkowski's Valse in A-flat is divided between the hands, from eighth notes to each hand successively, keep the accent on the first beat of the

4. There is no book which will give metronome indications for Most of the standard editions give them.

H. L. Borness was ven un experients are mineral research of planty voice, organ, narmony and composition, orParis. His voil methods and solfigid we had beet norm works.

Recent was norm Anguet 8, 148, a Witning, near Klegefinia.

Kacchat was norm Anguet 8, 148, a Witning, near Klegefinia. The greater part of his professional life has been spent in Vlenna. We can not say if he still lives there His part songs for male oices, which include the well-known "Forsaken," are very

We are not able to give data about a composer named Schilofsky, or the melodies you noted down.

F. R. W.—To acquire facility in sight reading it is absolutely necessary to possess an accurate knowledge of the names of the notes—from their position on the staff—and the time values of both notes and rests; also a proper conception of the time signature. Without there being knows, not guessed, correct reading is an impossibility. Granted this knowledge, it should be supplemented by a comprehension of the scales, and the chords and arps ggios based thereon, not alone for the notes, but the proper fingering for each.

Thie, of course, should be acquired at the beginning of the study of plano. If neglected, the result is sure to be disastrous, and the of piano. It neglected, the return tauth to be organized, and the effect can only be overcome by returning to first principles and becoming "again a little child." Take up the simplest pieces, look them over carefully, noting the time and key algorithms; then play slowly through without stopping, even for mistakes. It may be well to comif whole, for uncertain time is frequently a cause for had reading, owing to the doubt it engenders. Do not play it more than once through. Take up another of the same grade, possibly in different time. As facility is gained increase the difficulty of tha compositions, and revert to those you have formerly played, pursaing the same course series. Nothing is easy if you can not Parker, Dudley Buck, Victor Herbert, Arthur Foote, regard anything as being two easy. Nothing is easy if you can not

It is heipful to practice the writing of the fingering of passages these proved by playing afterward. The playing of duets is corrections proved my paying anterward. One paying or quets is useful, if your partner is a correct timust and fair reader. To some the faculty of sight reading comes naturally, but it can be acquired by any person of ordinary intelligence, especially in the lighter Once statement being that it was first used freely in Pleardy, olass of compositions. The organization and the fault can be generally truth of his contention. Culture comes from thought, the limit of misses and most one of the content of the content to organize the limit of the fine of the most of the most of the misses of the most of the misses of the mi

been studying, we infer the above to have been your experience You can learn to read, but must work for it, and will have to be more severe with yourself than your teachers seem to have been.

H. H. P .- Tonsiity is the clear and definite maintenance of the teristic of a given key. Thus, in the key af C the dominant clearly majority of secular melodies and dance topes make almost entire use of these characteristic harmonies. The principle might be morbid, mood; second, pleasing running work, especially for the stated that in a composition in the key of C, the predominating harmonies should be characteristic of that key. In wor written in the larger forms the principle of tonship is broaden was a great inventor, not only as regards the technical treatment of in the sonata form, for example, the tonic is the first clearly defined the planoforte, but as regards music per st. He is most careful to key, around which all harmonies must center; then follows the avoid melodic, rhythmic, or harmonic commorplaces; in a few of dominant key, which again becomes a center of related harmonics. his late pieces he may be said to have subtilized his progressions. In the development a more kaleidoscopic character is evident, but even here the topalities must be clearly defined, although lasting dominates. In modern harmony the use of chromatic chords related to a fundamental allows of the use of a very great variety of chords without violating tonality. Dr. Clarke's " Harmony" has a

H. P .- 1. If the wrists are kept loose and free (actually loose, in meant) one can practice for hours without making the bands weary. Disconfort and pain from undue exercise is nature's way of giving double flat.

a warning of danger and a command to desiat; therefore do not

S. E. H.—For one who does honsework and munic-teaching to be
allow the hands to become uncomfortably weary with practice.

2. For making an accent on the reed-organ, press both feet down on the beliews pedals quickly and deeply at the exact instant that the accent is due; also make the preceding note just a very little shorter than written, a trificataccato, and prolong the accented note the least trifle, except when it is a long note. Prolonging them refers to accented notes in runs and groups of comparatively quick notes. When you wish an inner hit of melody or motive to be heard on the reed- or pipe-organ, play it a very little staccato; this chailenges attention to these notes.

SYNOPSIS OF THE PROGRAMS OF THE TWENTY-FIRST ANNUAL CONVENTION OF THE M. T. N. A.

ODEON, CINCINNATI, O., JUNE 21 TO 23.

JUNE 20th.-Delegats meeting to transact business. In the evening, reception to visiting members of all classes, delegate and otherwise.

JUNE 21st .- Morning .- Addresses of welcome. Addresses of officers. Short business meeting. Lecture and discussion on "The Correlation of the Different Branches of Musical Art.' Afternoon .- Recital of piano compositions and songs. Evening .- Orchestral concert by the Ciucinuati Symphony Orchestra.

JUNE 22d .- Morning .- Separate sessions of teachers H. L.-Bordese was born in Naples, 1815; dled March 17, 1888, at of piano, voice, organ, harmony and composition, oring .- Orchestral concert by the Cincinnati Symphony

JUNE 23d .- Morning .- General session of matters pertaining to all branches of musical art. Business meeting. Afternoon .- Chamber music concert. Econing .- Orchestral and choral concert by the Cinciunati Symphony Orchestra, the Orpheua Club (male voices), and a selected chorus of 200 voices from the Catholic

choirs. JUNE 24th .- Probable final delegate meeting to settle

np the business. The compositions to be performed at the sixth afternoon and evening concerts are chosen by the program committee from the best works of the foremost American composers. No other than American compositions or works by resident American composers will be perabory through without suppose, even to minimum and the formed at these concerts. Among the composers repre-well to count about, for uncertain time is frequently a cause for had formed at these concerts. Among the composers represented on the orchestral programs are: Templeton Strong, Chas. M. Loeffler, George Chadwick, Frank van der Stucken, Henry Holden Huss, Frederick Grant compositions, more retricts those you must not spare porrell, por Gleason, E. A. McDowell, J. K. Paine, Horatio W. ing the same course as before. You must not spare porrell, por John Beck, Hugo Kaun, and others.

> MANY a musician praises his profession as an elevating one. Let him ask himself if he has used it to elevate himself and thus proved to his community the

MME. BLANCHE MARCHESI will sail for Europe about the middle of April to begin her London season.

THE tension of the strings on the framework of a pieno is estimated as poward of twenty-five tons.

THE May Festival of the Connecticut Music Teachers' Association will be held in New Haven May 15th to

THE Clough & Warren Company, of Detroit, whose fund of \$30,000 is to be raised. factory was recently destroyed by fire, will locate in Adrian Michigan.

making a tour of the United States. It is the foremost an English national opera-house. military band in England.

will locate in New York City.

assure him a comfortable income. Vioting can now be rented of one or two dealers in

New York city : not cheap, but high-priced instruments, ranging in value from \$100 to \$350.

A VIOLIN bow contains between 175 to 200 hairs, which come from horses ; the best quality being found in Russia and other parts of Northern Enrope.

LUIGI DENZA, whose songs are well known to Ameriean singers, has been appointed Professor of Singing at the Royal Academy of Music in London.

THE Virgil Clavier Company has been reorganized. Mr. E. M. Bowman is the new president. Mrs. Virgil still retains control of the Virgil Piano School.

According to a Loudon paper which publishes a hall, translation of Mme. Patti's baptismal certificate, the prima donna was born in Madrid, April 3, 1843.

He is also said to show marked promise as a composer.

THE fund for the Berlin Wagner monnment has needs

THE Knabe piano is to be sold by a large department store in Philadelphia. Wanamaker, with the Chickerlug, has marked out the path, and the other stores must

FELIX WEINGARTNER will appear in a new rôle-that of a lecturer. He will deliver an address on "The pean teachers, take notice! Symphony after Beethoven," at Mnnich, and later at

ANNOUNCEMENT has been made that John Philip Sousa has set to music the favorite hymn of President Lincoln, "O, Why Should the Spirit of Mortal Be Proud?

In some of his recital programs Emil Sauer makes a point of lucluding works familiar to piano pupils of the higher grades. To hear him play these pieces is a lesson not soon forgotten.

JUNET WEISS, who has been playing in concerts in the cation in piano piaring.

escape from serious injury, if not worse. While in the What are these "three hundred" pieces that he must drawing room of a friend, she was sented near a pedesial perfect himself in? Is his repertoire so limited that black hair sticks np somewhat straight, and has jet on which was a heavy bronze statue. The latter fell there are this many "extremely difficult pieces of consufficient artistic wildness to contrast a little oddly with

THE ETUDE

attending the rehearsals of the Gewandhaus Orchestra, by Mr. Walter Damrosch. Waguer certainly had his which was granted years ago to students of the Conser- own ideas as to what constitutes "melody." Many orium, is to be revoked.

THE formal opening of the new Knabe Hall, in New York City, took place March 6th. Mr. Leopold Godowsky, of Chicago, played a fine program to a large andience of invited guests.

DR. C. H. H. PARRY, whose work on the history of music is quite well known, has prepared a "History of Music." In three volumes, which is soon to be issued by the Oxford University Press.

LOUISVILLE, Ky., is to have a music festival this year, in May. Last year's festival was very successful, and the people of the city want another. A guarantee

DR. C. VILLIERS STANFORD, the well-known English composer, has made a public appeal to the wealthy LIEUTENANT Dan Godfrey's British Guards Band is patrons of art in England to raise \$750,000 to establish

MAX BENDIX, the well-known violin teacher of to be used for the meetings of the German musical socie-described, orchestrally, the prick of the rose-thorn that Chicago, formerly Concertmeister of Thomas' Orchestra, ties of the United States in Cincinnati next June. The building will cost about \$65,000.

LASSEN has retired from active work as a conductor ATLANTA, Ga., is to have a music festival, April 17and composer. His royalties from his compositions 19. The Business Men's League has guaranteed a considemble sum toward the expenses. Theodore Thomas and his orchestra will give four concerts.

> LONDON papers report that Paderewski is meeting with the greatest of success in his Russian tour. After his first Moscow recital he was encored so many times that it was nearly midnight before he could get away.

> MR. H. W. PARKER, Professor of Music in Yale University, has been honored by the selection of his oratorio, "Hora Novissima," as one of the works to be given at the next music festival in Worcester, England.

THE new Studebaker building, in Chicago, which was especially fitted up for the use of music-teachers, contains a splendid concert hall. A fine three-maunal pipe organ, tubular pueumatic action, has been placed in the

THE string quartet seems to be growing popular in the larger music centers. All the large cities are able to LONDON musical journals have much to say in praise boast of at least one first-class organization. Keep up of the young Hungarian planist, Ernst von Dohnanyi. the good work. There should be similar clubs among served as conductor of the Gewandhaus Orchestra for

THE Æolian is meeting with success in Paris, among reached the snm of 100,000 marks. A wealthy Wagner musicians as well as the general public. The Eolian enthusiast has agreed to provide for any additional Company has also placed on the market a recording piano, which can be used to make a permanent record of

> member or members of the vocal profession. A Kansas of Sir Walter Parratt. The latter played a game of ches girl has been left a legacy of \$500,000, and is to study singing as one of the conditions of inheritance. Enro-

THE management of the Lowell, Mass., City Library has issued a thirty-two-page hulletin containing a list of valuable works in musical literature, with annotations descriptive of the character and contents of the books listed. It is a very valuable hulletin.

REPRESENTATIVES of the leading Prussian firms engaged in the mannfacture of musical instruments have arranged to establish, in Berlin, a technical school for the construction of musical instruments. The Germans are intent upon becoming the leaders in the industrial

season. "There are more than three hundred extremely He was educated at Rome, and took priestly vows. His difficult pieces of concert music in which he is deter-MME. MELBA, while in San Francisco, had a narrow mined to perfect himself before coming to this country." Cecilia Society, April 24th. A Paris correspondent de and struck Melba on the head rendering her unconscious cert music" that he must study? What a prospect the tonerre. His forchead is of Beethoveneque proper

A REPORT has come from Leipsic that the privilege of A LECTURE on "Wagner as a Melodist" is announced people are waiting to learn what they were, and Mr. Damrosch has a great opportunity before him to tell the

C. G. CONN, the well-known manufacturer of band and orchestral instruments, has started a school of mnsic at Elkhart, Ind. Special attention will be given to training in the playing of wind and stringed instruments. Jules Levy, the famous cornetist, is to be the head of the faculty.

A GREAT deal has been written about the successful opera season in New York City. Now the managers of artists and concert bureans, as well as many players and singers themselves, say that a prosperous opera season means a poor concert season. The public spends all its spare money on opera.

SIEGFRIED WAGNER, in an interview in Vienna, said that his father had "The Sleeping Beauty" in his mind as an ideal subject for a fairy opera. What fanciful GROUND has been broken for the Saengerfest building music he would have written! How would he have woke the fair princess?

> JOSEF JOACHIM, who celebrated his diamond inhiba-March 17th, was born in 1831, studied under Hellmes, berger and Boehm, in Vienna, and afterward at Leipsic. where he enjoyed Mendelssohn's interest and friendshin He is considered to have been the violinist represente by the hero of the celebrated musical novel, "Charles

> THE Paris correspondent of the "Musical Courier" says that now that M. Lamourenz has been released from those duties which hitherto have tied him so closely to Paris, he might be induced to visit the United States, even for a period of several years. He is said to have a strong interest in the musical advancement now

> DR. HUGO RIEMANN appeals to composers for biographical data and correction of any misstatements in the present edition of his "Dictionary of Music." A new edition in the German language is to be prepared. Dr. Riemann's address is Promenaden-Strasse 11, Leipsic, or in care of THE ETUDE.

How times have changed! The veteran Carl Reinecks many years for a salary said to have been between \$1500 and \$2000. But the virtuoso has appeared even in the conductor's world, and Reinecke's successor gets nearly four times as much. Do the figures express the difference in the worth of the men?

In a book on "Musical Memory," Dr. F. G. Shinn, THERE is a comfortable fortune in prospect for some an English musician, includes an interesting anecdote while sitting at the piano, playing anything asked for from Bach, Mozart, Beethoven, Mendelssohn, or Chopin. He never looked at the chess-board, and talked with those who snrronnded him. This lasted for an hour, and he won his game.

> Some Beethoven and Schnbert autograph manuscripts, belonging to the estate of the late Alexander W. Thayer, the biographer of Beethoven, were sold at anction in London, and brought good prices. Four pages containing the songs "Ah Perfide" and "Heidenröslein' hronght \$120; Mignon's song, "Kennst du das Land," \$62. Four Schnbert songs brought prices ranging between \$105 and \$165 each.

CURIOSITY has been manifested as to the Abbé Perosi, United States this season, is to locate in Chicago. The United States this season, is to locate in Chicago. The four months' concert work in the United States next 1872, his father, an organist, being his first instructor. oratorio, "The Passion," will be snng in Boston by the scribes him thus: "A little man, plump but agile. His tions, eyes large and brown, complexion rosy.'

HOUGHTS STIONS ADVICE Practical Points by Eminent Teachers

THE DISCONTENTED ONES.

CARL W. GRIMM.

DISCONTENTED people can be found in all walks of life. They are gramblers that mobody likes, because they contribute nothing toward making the world any better or happier.

There is a set of discontanted musical people that I have especially in mind. They live in small towns, and do nothing but continually harp about how low is the state of musical affairs in their locality. They always try to impress upon you that there is no one there to appreciate them. If you sift it down to the bottom you will find that these incessant complainers never do nor did anything to elevate the standard of their place; they merely talk. They pose as a sort of martyrs who suffer dreadfully because the people can not possibly follow them iuto their heavenly flights. If they only were in a bigger, mors musical place, how people would sdore them, they think ! The most cultivated country was a wilderness at some period; it required toil and time to make it what it is. Just so it is in music.

If it is your lot to be a musical pioneer, be one that cheerfully leads to progress, and do not act as a brake by bringing things to a standstill. If you can not have a"Symphony Orchestra," then make it a point to do your very best (only the best effort is good enough) with a small one. If you can not have an "Oratorio Society," then do your best with a small chorus. You can do a great deal of good even by forming a creditable village choir. In many places this is the only society that is able to stir np any interest in music.

Give a concert with them once or twice during the year. Make the most of your material and opportunity. Be very careful not to overtax their abilities, and do not use music beyond their comprehension. Do not imagine that one or two concerts will make your place a musical one all at once; that takes a long time everywhere. Slowly, almost imperceptibly, the standard is raised.

"Still achieving, still pursaing,

Be a musical philanthropist. Be generous with your abilities, and always lend a kind, helping hand toward anything that will promote musical culture. Do not figure your reward for such work in dollars and cents. Think of what the great composers have done for art. I helieve there is no person who would declare that they received a just compensation for their works. Great deeds are never fully rewarded, perhaps because they should not be prompted by prospective compensation. Every person's ambition onght to be, not to make money only, but to do some good in the world. You may he the person who creates a musical garden. Perhaps you will never see it bloom, only have the satisfaction of seeing it bud. Yet you will have the sweet consolation of having done all in your power to lead people to a higher, better, and happier life.

ЯМОТНЕЯ МОЯДЕНТ FOR THE МЕМОКУ ОР SIGNATURES.

J. S. VAN CLEVE.

MANY of the abstract mathematical phenomena of music must first be established in the memory before they can be dealt with by the mind successfully.

Here is an easy way to fix the keys in mind: Go up from middle C two semitones, and you get two sharps, D; go np four semitones, and you get four sharps, E; go up six semitones, and you get six sharps, F-sharp; whensver you ascend an even number of semitones you

get the same number of sharps; whenever you descend an even number, you find the same number of flats.

Connting upward one semitone, you get D-flat, five flats; three semitones, E-flat, three flats; and for five semitones, F, one flat. Precisely similar is the result in descending. One semitone gives five sharps, B; three semitones, three sharps, A; five semitones, one sharp, G. This mordent has two advantages: First, it is absolute in its symmetry, and, second, it trains the mind to think of the tonic as the center, rather than the bottom of the musical system

NEDDOWNESS.

E. A. SMITH.

MRS. A was a music-teacher. Miss B had taken a few lessons of Mrs. A some two years previously. Wishing to begin lessons anew, she snpposed she had a perfect right to choose her teacher; therefore arranged for instruction from Mr. C. Mrs. A learning of this, enconntered Miss B and indicated that her former pupil mnst stndy with her again. Now, Miss B was so situated that Mrs. A could make it very uncomfortable for her in both social and business ways; so, rather than have trouble, she gave up her study of music entirely. Onery : Had Mrs. A any right to solicit a return of her

former pupil after so long an absence?

Certainly not! What a narrow view for any teacher to take of business or art! Where have the true tenets of onr profession gone? But methods of this sort are being snperseded, and will not long be tolerated in any commnnity. The sooner that teachers cast loose from all such ideas and set sail for the great open sea, where there is room enough for all to sail npon the current of broad ideals, where there are grander possibilities and greater realities,-the sooner we do this, the better for the profession and all concerned.

WHAT SHALL I SAY TO THE PARENTS OF . THAT DULL PUPIL?

CHARLES W. LANDON.

EVERY teacher must face this question. Often the pupil has had poor teaching, and plays nothing but 'notes," and plays these in any and every way but the right way. There is not the faintest suggestion in the pupil's playing that there is a particle of appreciation of what is being played. Time-mistakes abound, wrong fingering and a dry and hammer touch is in constant evidence, and the pupil's mind is clearly in rebellion against taking music, against the teacher and the The luckless teacher meets the parents of this hopeful

pupil, and, the first greeting being over, comes the question, "How is my child doing in music?" The poor teacher has a conscience, and a tender consideration for the truth and for his professional reputation, so what shall he answer? Suppose he says, "I am giving some very easy and short pieces for awakening a feeling for the rhythm, to teach how to make a melody sound musical. I am also teaching how to make a more musical touch by nsing some easy, quiet melodies. I am also playing myself quite a good deal at the lesson hour to find out gant to say that the word carries no definite conception inst which kind of music is most enjoyed, and giving with it? How many persons are able to conceive of the ear tests in time and time; in short, I am laying a care- form of a composition as a distinct entity, as something fal foundation for fature development, and can not yet peculiar in itself, and yet such as makes it a member of say just how my pupil is progressing, but I have hopes a large class of similar pieces? Better to begin with or I would not work so hard to develop the latent manian easier problem. Try to conceive of a simple motive cal talent believed to be present in every one." After of two, three, or four notes as a distinct thing, and not this may have gone on some weeks or months, what then as an assemblage of notes; as a whole, and not to think 80 down two semitones, and you get six sharps, F-sharp; this may have gone on some given the inquiring parents for an answer? Cerdown four senitones, and you find two flats, B flat; can be given the inquiring parents or an answer: can be given the inquiring parents or an answer: can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer can be given the inquiring parents or an answer can be given the inquiring parents or an answer. Can be given the inquiring parents or an answer can be given the inquiring parents or an analysis of the can be given the inquiring parents or an analysis or an down as semitones, and you find four flats, A-flat; thinly the teacher can, 69 tooxing neces of the semitones, one of the result of mental, not sentient, approximately approximately and you find six flats, G-flat. Thus, see if there has been progress or not, and that is the time occupred to the result of mental, not sentient, approximately approximat

querable habit. It would be well, therefore, to aim at deliberation in practice, and not to get in the habit of

practicing a piece up to the tempo in which it is to be played. The horse that goes on a jog-trot will cover fifty miles or more in a day, but the one that starts ont at full speed will soon give ont. After a piece is well learned, a jog trot sort of way of

practice for a few weeks, at a medium speed, will make that piece seem easy to play and there will be no inclination to hnrry.

DELIBERATION.

MADAME A. PUPIN.

THERE is nothing more beantiful than to hear a piece

played as if the player were master of the situation, as

hurried or flurried. There is nothing more distressing

to the listener than to hear some one play in a hurried

manner, as though the piece were getting away from

him, or as if he were on a railroad track with a locomo-

These results come generally from the method of prac-

tice. Deliberation is the opposite of hnrrying, which

latter is said to be a very common as well as an nucou-

tive behind him pressing him forward.

f he had plenty of time, and did not feel in the least

THE GROWING YEAR. WILLIAM BENBOW.

THE year when children grow out of their childhood and demand longer clothes every three months, is a time for careful watching as to their work at the piano. The hands grow suddenly larger and clumsier, and the hnmb and little finger must be trained over. There is peculiar and awkward dip of the wrist, which comes from letting the thumb strike too much upon its side, and not enough on its end. And the kunckle of the little finger seems suddenly to have lost all stability. The pupils have already gone through the scales in different combinations and accents, and they are inclined to rebel when asked to go over them slowly, with attention fixed upon thnmb and little finger. But throughout the year it will pay to demand some of this slow work, in which the pupil must be taught to watch for himself the positions of thumb, little finger, and wrist. At this period, also, in a number of pupils the onter joints of the fingers develop weakness, and the tips curve upward and outward. Here flexion of the tips in finger staccato-work is indicated. Chord-work will also help to give tone and firmness to these tips, and it will bring a feeling of compactness and control over the whole haud.

SPEED.

PERLEE V. JEEVIS.

SPRED in passage playing depends on devitalized conditions of muscle, quickness of np-action, equality of np-and-down action, lightness of arm, and the ability to think a group of tones as a unit.

Devitalized conditions may be developed by the use of arm dropping and table exercises, followed by the Mason "two finger exercises."

Quickness and equality of finger action may also be studied at the table and later at the Virgil clavier.

Lightness of arm may be secured by the practice of the slow trill, five-finger work, and scale passages on top of the keys, when an effort should be made to get quick and free finger action without depressing the keys in the least.

The ability to think a group of tones as a nuit will be very rapidly developed by the use of the velocity forms in Dr. Mason's "Tonch and Technic."

FORM IN MUSIC.

W. J. BALTZELL.

WE often talk of form in mnsic, and yet, is it extrava-

THE ORCHESTRA AND ORCHESTRAL MUSIC.

Music Lovers' Library," which is being issued by the twentieth century." He includes brief notices of, and addressed Mellon: weil-known New York publishers, and lastre not to be among others, J. K. Paine, Dudley Buck, Horatio W. "Mr. Conductor, would you give us some music dethe least popular of the series. In his preface Mr. Henderson says "This is not a text-book. It is not a treat- Dowell, and G. Templeton Strong. ise on instrumentation. It is not written for musicians, M. Lavignac's concinding paragraphs we should like nor primarily for students of music, though the lat- to quote entire. In them he says the musical "career ter may find in it information of some value to them. Is most ungrateful and perfidious, and the facts as to This is simply an attempt to give to music lovers such musicians not destitute of merit, who drag out a misassuming an intelligent attitude toward the contempo- truly heart-breaking. . . . I am asked, How shall raneous instrumental body and its performances."

almost unnecessary to say more, but we can not refrain consciousness; . . . treats on "How the Orchestra is Directed," and discusses most interestingly the development of the con- a fate; and no human power could have stayed the step harp was nothing more or less than a jew's harp. dnetor-bis functions-giving information not usually of great poor Mozart in the glorious path which was to found in works of this character.

These chapters are timely, since to-day the personality mortality." their atrong points and excellences.

Translated by WILLIAM MARCHANT. Edited, with In addition, the book contains an exhaustive index. additions on Music lu America, by H. E. KREHBIEL. HENRY HOLT & Co. \$3.00.

This work is practically a cyclopadia of music in a single volume. M. Lavignac designs it both for the "atudent musician " and " the intelligent and curious amateur," but adds, "this book has not in Itself a didactic character." He devotes over half of his work to the theory and construction of music-aubjects but very lightly touched upon in the recent excellent works of Messra. Parry, Krehhlei, and Henderson. The remainder of Lavignac treats the Esthetics and History of Music.

The publishers have been most fortunate in securing Mr. Krebbiel for the American editor. He has revised great help, as he can thereby drive home a lesson that the bibliographies, written some interesting pages on music in America, and otherwise added to the value of the original book.

M. Laviguac writes with remarkable clearness and aimplicity, and uses many illustrations and examples in musical notation. There are pictures of every orches-

"Of the science, I have given the general ontlines; but Tommy Atkins, in Kipling's tales, calls a "agrick as to the art, that can be acquired only by long and head,"—and underneathwas the phrase, "He sustained laborious work. Having done this, a man finds himself a terrible shock." Many a would-be musician associates possessed of pleasures entirely peculiar in their charac- long hair with numeral artistic ability, and cultivates pleasures purely intellectual, and having the former accordingly. no relation, even the most remote, to the sensoons If all mothers were only as careful and conscientions deat of harmony." Of counterpoint he says: "It is, to report progress in regard to more of our pupils, so to speak, a dead language from which the present While npon a social call, a lady remarked to her bostapsech is derived, as important to the musician as Latin ess, "I hear your little son is going to be a musician, or Greek to the scholar." The section on counterpoint What professor have you got for him?" is followed with a discussion of the fugue. The next "We haven't got any teacher as yet," was the answer; chapter is devoted to Esthetics. It treats of the various "for the present we are just letting his hair grow." mm-ical forms, with special analyses of the sonata and We all know the story about Josehim in a London Reform "; then fallow Improvination, Criticism, Mnsissure of the Interior advised Joachim to have call Prolation, and The Resultful in Music. The author take you for an advised Joachim to have the support of the Interior and The Resultful in Music. The author take you for an advised Joachim to have the support of the Interior and The Resultful in Music. The author take you for an advised Joachim to have the Interior and The Resultful in Music. The author take you for a support of the Interior and The Interior a cal Frointion, and The Resultful in Music. The author take you for one o' them fiddlin' chaps." And the fol-

In the concluding chapter, on "The History of the Herr Doppelsching, the renowned plants?"

Mr. Krehhiel, in treating of music in America, says, By W.J. HENDERSON. CHARLES SCRIBNER's Sons. among other things, that while as yet we have no dis-

any one know whether or not he has genins? .

illustrations, nearly 100 in all, and the 500 musical quiring customer: MUSIC AND MUSICIANS. By ALBERT LAVIGNAC. examples, are not the least valuable features of the book.

HUMORESKE

BY H. M. SHIP.

WIT and homor have their legitimate places in the educational scheme, and some of the best teaching of the world has been condensed and disseminated by the proverb, which has been defined as "the wisdom of many and the wit of one." To every teacher wit is a otherwise might have been unlearned. It is an old the pupil's mind, the better it is retained. Wit helps to make this impression stronger.

Foibles and eccentricities are legitimate prey for the wit and the wag. Take long hair, for example. In closing his section on harmony, M. Lavignac says: "Pnek" had a sketch of Paderewski's head,—what

pleasure experienced by the amateur who is not a stn- as the one mentioned below, we teachers would be able

"The Aprients," and "The Primitives." Next he takes Leschetizky and Henselt were not the only ones who np the German Classic School, the German Romantic used ridicule and sarcasm as a corrective. The best use np the German Chaste School, the School (in which he generously, though properly, incindes the Norwegians Grieg and Svensden); the cies from hecoming too eccentric. It helps to restora cludes the Norwegians Grieg and Greeneth Classic equilibrium where a certain side issue has heen emphaand Romantic Schools, Contemporaries, and the Russian sized too much. Take, for example, descriptive music. Schools, which he estimates as not having hegun until At the time the "symphonic poem" was in the heyday of its popularity, and all sorts of descriptive bric-a brac were attempted, the following incident took place:

During the conductorship of the orchestra at Adelphi tinctively national music, "an American school of mat-Thus is one of the rolumes that will make up "The ter as well as manner may invite attention early in the comic opera one of the comediana came to the footlights

his religion, and forgot his umhrella?"

Up to this writing there has been considerable ppcertainty as to what instrument the harp that David facts about the modern orchestra as will help them in erable existence, who literally suffer with hunger, are played really was. One German commentator says it was a "hag-pipe" that David played before Sanl, and he adds, "No wonder Sanl threw his javelin at him." This so well gives the scope of the book that it is He will not know; . . . genins is without self. Some scholars will always run into all sorts of recondite advice the most disconraging, abstractions when the thing is really as plain as the nose from calling particular attention to Pait III, which the most alarming, will have no effect at all npon him; on Cyrano's face. So in this case; every Sunday-school . for genins is indomitable. . . . Genins is boy knows that David was a Jew, and therefore his

And this recalls the story of Platt Evans, a stattering hring his body to a panper's grave, and his fame to im- joker who lived in Cincinnati. His neighbor shopkeepers used to send the country bumpkins from store of the conductor completely overshadows the orchestra; The book is one that should be in the library of every to store for fun. One day they sent a rustic to Platt's he has become a virtnoso. Mr. Henderson has given the teacher who wishes to have a compendious work ou store to huy a jew's harp. Now, Platt was a tailor. He salient points in the work of each, and abiy discusses music, its science, history, and art, and should certainly was husy, but seeing some of the "boys" at the door, go in every college and public library. The copions he understood the situation, and responded to the in-

Having served a previous customer, Platt picked up a pair of glove-stretchers and approached the rural melodist.

"L-l-let me m-measure your m-month," and introducing the stretchers, transformed the aperture into a horizontal yawn awful to hehold and capacious enough for a comple of dozen jew's-harps. Removing the apparatns, he examined it carefully and deliberately, like a thermometer, and then dismissed the man, saying in a tone of well-feigned disappointment:

"I'm v-very sorry, hut we hain't g-g got any your 8-size 1 "

...

Shakspere's testimonial concerning music as a good soothing syrup for savage heasts was not based upon podagogic muxim that the stronger the impression upon the latest statistics. Musicians, judged by his standard, onght to be the most humane and gentle of men. But they are a had lot. They frequently roh and beat time; they extend and suspend chords to trip the nawary; with "malice aforethought" they prepare and introduce discords; they are always ready to attack; they often have their hands full of executions; they raise notes with as little compunction as regular "sharpers," and yet they are constantly making good resolutions.

4.

To the uniuitiated some of the abbreviations of musical terms are bewildering. Perhaps you have heard of the organ pupil who would persist, even after he knew better, in calling the St. Diapason stop "Saint Diapason "-and no donbt it has often heen canon-ized; and M. D. has misled more than one tyro. A little girl was asked what Da Capo (D. C) abbreviations meant, and answered, "District of Columbia."

maintains that, "deprived of all aid and free of any lowing slows certain phases of the reciprocity of trade unless he is a person of very massal qualities. Add if collaboration, doubties, the highest form of massic is Customer (in harber's chair)—"So you have not heard able a member of the profession should be decide to Art of Music," which absends with compact and sug. Refer toppescenting, the renowned plants?" confine his energies to a few lines instead of up goedwa notices of composers, singers, etc. he treats of und also I notice that the property of the support of the sup attempt at "universatility" is much more so.

THE BLUNDERING OF PIANO-PUPILS.

BY ERNST HELD.

have become made by many piano pupils—a fact which his pupils, Georges Mathias, has given ont a number of write French well. has led me to seek the root of the evil and to apply corrective medicine.

The wide awake teacher's husiness is to show to papils the pernicions influence of habitual hinndering. his hesitating ways, somewhat effeminate, and his dismaking any more efforts to become a good player.

Blunders are caused by the mental constitutions of various pupils. While some are sluggish or overcautions, others are impulsive and overzealous. The former hreak spirit of his works. the rhythm of a piece by deliherate waiting until the right notes are found; the latter strike, right and left, certs, where he met Kalkbrenner. To think that Chopin's false notes in und ne haste.

slow, but steady time, so that the sluggard can collect ner! Just think of it! Only one lesson taken, I think. his thoughts and the fast-flyer can aim at and hit the

is the deficiency of the pupil in the knowledge of notation with regard to pitch and time.

It is quite easy, even for a child, to learn all the notes equally well, if it is done in groups of five and four notes (on the lines and in the spaces). I pity the child when it attempts to learn them from the old-fashioned

Neither teacher nor papil should rest content and go on to higher studies until all the notes are as familiar to the pupil as the A B C is.

Equally ready should the knowledge he of the time of Beethoven's 'Adelaide.' value of notes and rests, and of the different rhythms in double or triple time.

after the following recipe :

or rest which falls on a heat, still counting steadily and rosy finger-nails." aloud without playing; then repeat the strain gone over, hy playing it.

Many blunders are cansed by forgetting the simple

There is one large field, full of thorns and thistles, for straight forrows of technic, sow good seeds, and yet first Ballade. At that time that music was considered he never reaps a good harvest. I mean the field of the music of the future. interpretation.

false notes, following faithfully all the marks of expres- the counters and did not sell. sion, and yet make only the impression of respectable sease, of dramatic fire and lyric tenderness.

operas, plays, and oratorical exercises.

the great joy of seeing the dry skeleton branches of his was nothing; he was only a genins. technic work become festooned with the living flowers

To smm up, Chopin was a simple individual (I do not playing of Chopin's music varies from twelve to eighty

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To smm up, Chopin was a simple individual (I do not playing of Chopin's music varies from twelve to eighty of poetic sentiment.

THE ETUDE CHOPIN AS A PIANIST AND A TEACHER.

anecdotes and comments upon his master, from which but it makes him distrustful of his powers, saps his to the chimney. I see his fine features, his small eyes, about the only thing I can do.'" bell-esteem, and often discourages him completely from hrilliant and transparent; his month, opening to show the most dazzling teeth; his smile, with an inexpressible charm." Chopin truly hore ont the idea that a composer represents, in his character and personality, the essential

"I also remember seeing Chopin at the Erard concountrymen helieved that he was fortunate in heing in The proper medicine for both kind of patients is a Paris, where he could profit hy the trition of Kalkhren-

"I was present at several interviews between Chopin and Thalherg. Thalherg had just finished playing his A great drawback to becoming a ready reader of own second fantasie on 'Don Juan,' wherenpon Chopin music, and consequently what is called a good musician, complimented him, but Thalberg did not seem to consider Chopin sincere in his remarks. Chopin, who had a great talent for imitation, was very amusing when copying Thalberg."

Chopin had a very decided talent for mimicry. Nowakowski relates how he once asked Chopin to make him acquainted with Kalkhrenner, Liszt, and others. But diagrams in instruction-books, in which the whole Chopin said, "That is not necessary," and, seating gamut is printed, from the lowest hass- to the highest himself at the piano, imitated each of the men named, in manner, gesture, and style of composition.

"Upon another occasion I wituessed Chopla working himself into a terrible rage on account of a eadenza which Liszt had introduced in his own transcription

"As to Chopin as a pianist and teacher? Those who heard Chopin play may well say they never heard any-An efficient patent medicine of my own invention thing approaching his playing. It was like his musicagainst the ailment of hitchy, uncertain time is made and what virtuosity! what strength! what force! But it lasted only several measures. In the presence of Set the time quite slow at first; count the heats women Chopin surpassed himself, especially when they aloud, in short and decisive tones; accent every first had titles. To begin with, he was crazy about the beat in the measure, and when you have done this for aristocracy, and I do not blame him, for it was second a few measures, then point with a pencil to every note nature to him to be fond of good clothes and white hands

"Music is an aristocratic art" had a living exemplification in Chopin.

"Now, as to Chopin as a teacher. I remember well rules of barmony, of the relations of the keys and their his 'Very well, my angel,' when everything went well, reognition, when modulations take place. All this and his grasping his hair when anything went wrong. abould be well understood by pupils, as well as arpeggio He even broke a chair before me. How he made you passages, broken chords in their various forms as accom- feel and understand the great masters! His language paniments to melodies, cadences and their harmonic and was as poetical as his music. In giving a lesson he melodic construction. Such knowledge would help the hecame a poet. I remember one of his sayings at a pupil greatly in mastering passages and committing to certain place in the A-flat Sonata by Weher, 'An angel passed in heaven.'

"Chopin being ill one day, Fontana received my the piano-pupil to cultivate. He may be able to plow father and myself in his place, and played for us the

"I well recollect that the first impromptn, the sonata A conscientious pupil may have all the technic at his with the fineral march, the second impromptu, the two and the second ballade, all remained on nocturnes Op. 37, the second ballade, all remained on

"Upon another occasion, when Chopin was ill in bed, correctness noon the tired-out andience. It is a lament I saw the 'Caruaval,' hy Schumann lying near the able shortcoming, no hinndering in such a performance; invalid. My father asked Chopin what he thought of and this is caused by the utter failure to grasp the it. Chopin answered with excessive coldness, as if that he acquires great strength of fingers. Composer's intention. The pupil is devoid of poetic Schemann's work was scarcely familiar to him. This A story used to be told of Paderewski that he could save of dynamic and the could s was in 1840, and the 'Carnaval' appeared in 1834. As crack a pane of French plate glass, half an inch thick,

mean to imply lacking brains), but plain, without being four tons.

literary or critical : not the Liszt or Berlioz style. He read little, excepting Polish poets, like Mickiewicz, a The personality of Chopin is a matter of the greatest involume of whose poems I always saw on the parlor table, terest to teachers and students, and incidents that throw for Chopin was an ardent patriot, and all his money Desired my fifty years of continuous music-teaching light on his character, his life, and habits of thought are went into the pockets of the Polish emigrants. He Desix my mity years to contain family resemblance taken up with avidity by the musical world. One of read rarely, as I have just said, and never knew how to

"Chopin had the habit of receiving his friends while a selection has heen made. First, as to the personal giving his lessons. One day, M. de Perthnis, aide deappearance of Chopin. "I remember him well, with camp to King Louis Philippe, said to him, 'Why do you not write an opera?' Chopin replied, 'My dear pages or the first state of the hunderer, tinguished manners. I see him standing with his back Count, let me compose make for the plane; that is not only hlunts the musical sense of the hunderer, tinguished manners. I see him standing with his back Count, let me compose music for the plane; that is

GREAT PLAYERS AND PRACTICE.

ABOUT the first remark the tyro ntters, after hearing an artist play some brilliant composition, is, "What a tremendons amount of practice must have been devoted to the study of that piece ! " Many think that the whole end and aim of practice is to acquire a brilliant technic, and that the capacity to produce a fine tone is essentially a gift which some players always would have whether they practiced or not, and that others are debarred by nature from ever attaining. This is only true in a general sense. Certainly many young players seem naturally to obtain a good tone without ever receiving any hints on the subject, hat it must also be understood that with proper, sensible practice it is possible to develop one's power of producing a fine tone exactly as one can aconire a brilliant technic.

The artist knows that if he relaxes his daily practice, not only does his technic disappear, but also that ease with which he is accustomed to produce his powerfui tone, and eventually the tone itself will suffer.

Many really great players are quite indifferent about practice, some of them scarcely touching their instruments, so far as study is concerned, for two or three months at a time. Then, taking a craze in the opposite direction, they devote eight or ten hours a day to real hard work-only to he lazy once more when the "fit" has worked off. However, these are players who in early life have spent their whole time at the instrument-to whom music is a second language. It does not matter into whose career we look, we find that systematic hard work has been the order of the day for at least six or eight years-that is, if any success has been attained.

Mendelssohn, speaking of the organ practice which he put in for some great event, says, "I practiced nutll the very act of walking down the street was like playing a

There are not many musicians who enjoy the drudgery of practice. Much pleasure may be derived in studying some new composition, or, in the earlier stages, from the study of some new form of technic, especially If the student finds that he is making some progress. The chief object, however, is to attain the hest results in the shortest time, and with the least expenditure of labor. To accomplish this, the practice must be regular and daily, and, besides practicing with the fingers, the student must bring some brains into the work. Immediately the practice becomes perfunctory and machine-like, leave it off. Far better he enjoying yourself than practicing with the fingers while your mind is elsewhere. If this becomes a regular occurrence, it will be time for the student to school himself in the matter of keeping his mind on the subject in hand .- ARTHUR BROADLEY, in " The Strad."

-That a pianist, in playing a long program, uses up a great amount of energy is well known. Similarly,

Is there no help in such a case? Certainly there is. I have just said, Chopin not only seemed to ignore the merely by placing one hand upon it, as if upon a pano Frequent reading of dramatic and lyric works by the Opus 9 by Schumann, but did not seem to have the keyboard, and striking it sharply with his middle finger. best per teaming of dramatic and lyric works by the Opus 9 by Schimann, but out no secure with it. The One of Chopin's compositions has a passage which great and authors, attending often good concerts, slightest inclination to become familiar with it. The One of Chopin's compositions has a passage which great and opinion takes two minutes and five seconds to play. The total reason was, Chopin was classic by sentiment and opinion takes two minutes and five seconds to play. The total

by so doing the earnest student will come experience and romantic by imagination, or, strictly speaking, be resure through to bear in this, it is estimated, is equal to three full tons. The average "tonnage" of an bour's result by of several two for several contracts.

cause via, that the popil used this mode of playing. Is such an assertion at all well grounded? Is it not more probable that the temperature of the room is what

very much, and also that any kind of practice has e ten lency to wear out the action of a piano. The best psago that ever was made will sooner or later wear out exercises loosen the keys of the piano improperly is with the arm touch or with the hand and finger elastic, if played very strongly for a good many honrs a day, wili undoubtedly out the hammers of the piano more or less, just as any other heavy practice. If there is any in the face of many disadvantages. I am now studying difference between the Massin exercises and other forms. Chopin's concert cludes. I do not lay claim to talent. of exercise in their relation to the piano, it is thet owing to the elasticity which the Mason exercises cultivats and prosince if properly practiced, the piano has an easier time of it with them than with the old-fashioned five finger exercises and the like.

to nave 28 Mason's 'Touch and Tachnic ! Rook I noder haufing. Beginning with the Second Finger for worked some. I wish to ask your indgment and what
Shordent and Inverted Mordent, I am pazzled to know you think of the possibilities in Chicago. My aim, as what fingering to use in the right hand with the last three wars given for left, also, what to use in the left with last three ways given for right in the inverted form I see no way of supplying forms beginning with

In studying Schumann, what do you advise taking up after 'Album for the Young' and 'Scenes from

played with both hands together, but with each hand impossible for you to make yourself a planist by practice separately. The way to do it is to corry out the different after lisving done a full day's work in any employment.

used as a second inversion, A flat becoming the bass. 1 organist of a large church, and had some pupils on the need as a second queezason, a has a surguented sixth plane. He devoted himself to music for several years prefer to commonly called the German axith, writing an afterward, and became a very excellent player on both enord, commonly cause, use decorate a selection of the state of Daharp, and consider it as belonging instruments. Still later, he studied theology, and I to C.minor, which is a closer relation to C.major than believe is now a clergyman. A minor, and is more in accordance with the idea that a Thie will show you what can be done by a person who

If studying commissions the study of the stu I think it is better to take selections, the best pieces out.

these things, and that it will be impossible for you to I tunk it is feater to least such and for the great majority of tell. Some one else has to hear them; some one who students my selection of S-humann pieces contains the knows how they should be played. eream of Schumann's works up to the most difficult.

As to recommending some place where you might go I mean to say that my Schumann selections stop short and get a position in a store, with an opportunity for I mean to so, the most difficult, the highest point touched being musical study outside, this is almost as hopeless as the the Kristeriana and the Norcicities; and i think the question which is written me about once a month from the Archerence was the same to have an interest-somewhere out West by a young girl, who wishes to

nome to about 108 for a quarter note.

I do not recommend the use of Herz scales, not because they contain anything particularly bad, but expenses, etc. My means are limited, and I require because they fail to contain much that is desirable. This is one of the most interesting questions which I have written in THE ETUDE several times before has come to my notice. I have found for many yeers specific directions about the treatment of the scale in that the Mason technics loosen the flugers of the player the different grades eccording to my ideas. In the first grade, slow scales with each hand alone, in quarters, eighths, and perheps sixteenths. In the second grade, scales in canon forms. In the fourth grade, long forms if pacticed upon much. The assertion that the Mason of four octaves in the rhythmic tables according to Mason. Rhythm is also applied in the first and second simply absurd. The very heavy two finger exercises grades. The practice of scales without rhythmic treatment affords very little henefit to the player.

> thorough musician. I have taken three years of lessons I have learned from hard study, which will take me farther than any emount of mere talent—this I know. l am not a brilliant player. I am clerking in a store at present and have but few chances of study and less hours I wish to remove somewhere that I could have chances of study and practice, and make myself selfsupporting (as I must from circumstances) by means of sic or bookkeeping, office work, etc., at which I have yon see, is also to receive good tuition and advantages for general knowledge to the fullest extent.

I am sorry to say that I can give very little informathe fourth and fifth fingers. Of course, there is prob-tible fourth and fifth fingers. Of course, there is prob-tion to you. In your letter you give no indication of ably no intention of one doing any supplying, but I wish your age. If you are twenty years old or less, and have to know before continuing my traching of same.
"In Palmer's Thaory," page 30, paragraph 400, 1 do
not understand where the 'perfect fifth' is to he found
even if not extremely well, you have done a great deal; end there would be no difficulty in your studying and accomplishing moderately well almost any of the Beethoven sonatas you might fancy, except the very last ones, and a great deel of Schnmann and Brahms. I have The exercises for the mordent are not intended to be no hesitation in saying, however, that it is entirely

Dr Palmer says, in the paragraph to which you refer: which may be quoted the other way. A young man, a I once heard of a rather remarkable case, however, A very useful chord may be derived from the chord of Swede, a paper ruler by profession, working the full the seventh and ninth of the superionic of the minor hours in the hindery, came to me, and commenced the key by allering the third, fifth, and seventh, making study of the piene and organ. He took one lesson a the third and fith major, the seventh diminished, omit-week, more or less regularly, for perhaps two or three Taking the key of A minor, the chord of the seventh apolis increased very much in price, so that he had and cluth will be B, D, F, A, C, altered eccording to \$2500 capital. With that money he bought a grocery Br. Palmer's rule, it will be E, Daharp, F sharp (a in Chicago, and took his brother into partnership with perfect and from B), A flat, C; omit B, the funda- him to run it. The brother proved a failure as a busi-In paragraph 401 Dr. Palmer says this chord is to be Meanwhite my young man had got himself elected ness man, and in about two years drank up the grocery.

key comprehends both major and minor of the same letter. is ambitious and willing to work hard enough. Absoay comprehension on the major that many the many three services. In studying Schumann I do not recommend a young lately no direction can be given you that will be of

log time with Schumann, would be toget that book end come into the city and do homework to pay her board conse into the city and do housework to pay her beard

I should recommend for harmony by men in Philadel

and have the use of the piano for practice four or five

Clarke, of the University of Pennsylvania, in Philadel

in any long cycle of pieces by Schumann or any other hours a day. Beautiful and commendable as this amaging in any long cycle of pieces by Schumann of any series a man tion is, it somehow fails to strike the average house. writer not all are of equal value. Sometimes he has not. keeper in an attractive light, and I have not here able has e nice inspiration and sometimes he has not to find places for housemaids of this turn. We live in There is no use playing dult music necesses scanning the language of specialization, when the "suter" does not happened to write it—he had his bad days like all the an age of specialization, when the "suter" does not Wold make the "sutor" does not his "creptianm." If you are so smithlest of hecome a good planist, or, rather, as you ere production. Should llers scales be persecred with until a quick land like a scale be persecred with until a quick land in the scale of land in the scale with a superior of land in the scale with a scale with a superior of land in the scale with a superior of land in the scale with a superior of land in the scale with a scale with a superior of land in the scale with a scale with a

"I anticipate going to Stuttgart a year from next summer. Have decided on Stuttgart because of climate great deal of out door exercise in order to be able to accomplish scarcely anything. Two or three home daily practice will be all I can manage. I want to go where I can live quietly, have a great amount of out door exercise, and hear the most good music with the least expense. E. B. Perry's article in the March nam. her of last year's ETUDE decided this for me. H. I should like your opinion on the subject, if you can spare time to give it.'

When I read Mr. Perry's article about Stuttgart 1 thought he had a good deal to answer for later on because Stuttgart is a place where the most narrowminded German musical pedagogy rules. I do not "It is my one great desire and ambition to become a remember what Mr. Perry says about piano-teaching there, but, so far as I have heard, no player has ever got ont of that school alive in the thirty years of succesful operation which it has had, during which time they have had a handsome quota of American students constantly in attendance. If you wish to study the piano on the modern system, you will have to do it in America. or you can work up your technic here and go to Enrope for your artistic smoothing-up, if you like. I have no doubt that at Stnttgart you can live very pleasantly and hear a great deal of good music, and so you can in msny other places in Germany.

'In my copy of volume I of Mason's 'Tench and each note in the fast form of the sequence model for rhythm Il (page 14) is marked staccate. Is it to be practiced so all or only part of the time? I have been taught to connect the notes of each pair, but to start with an accented staccato, as on page 22, No. Should there be much finger movement in these fast orms? My teacher used an arm impulse, but somehow can not seem to work up any speed in that way. two fingers at a time, and with what musical example? The directions say musical example No. 2, but I do not see how it could be applied to No. 2 on page 21.

In answer to your first question, I will say that we do not practice the fast form of the two-finger exercise staccato, but always phrased. I do not myself particnlarly care for the rhythmic sequence in the two finger exercise, helieving that more is to be gained in the fast form by making it very fast and light, without much accent until the band is properly matured. Bowman's stab touch is applied to exercise form No. 2. The first tone is held and the second is made with the finger elastic, the hand springing back into about the same position as at the beginning of the touch. In preparing this touch we put the hand in the position represented in Fig. 6 b, and come back to the same position. The advantage of the touch, according to Mr. Bowman, is that it strengthens the ontermost joint of the finger attacking the first tone. I have also found it useful in getting a motion at the wrist sometimes in cases where this was very hard to do.

"I am anxions to become a good musicisn, and has done what I could. I want so much to understand harmony, counterpoint, etc. I have sandied Richer's harmony, going as far as the use of the chord of its dominant seventh. I have studied some in a little book on harmony by John Stainer, but the teachers I have had either can not or will not take me any farther It is so dissppointing to give it up when I have only commenced. I see advertisements in The Erron to teach harmony, etc., by mail. I know it is a great del to ask, but would you be kind enough to give me you online ? opinion? Do you think I could learn anything in manner? and if so, will you please recommend some one to me? I feel sure this will be much trouble for you to take for an atter stranger, still I will appreciate it so much.

ohis of Mr. E. W. Chaffee, of Kimball Hall, Chicago. was asked to drill a chorus of boys. The purpose was teacher it would be a great desl hetter, because besides learning to work ont a harmony on paper, it is also very morning service only. desirable to know harmony when you hear it, and to be note. In my summer class in Chicago I have the with the others. It was four dollars an evening, and guished. work. In my substance of Mrs. Jessie L. Gaynor, the popular song there were concert engagements occasionally during the composer, who has a most excellent course of ear-training and practical harmony. Others also have work made a success in this line. I mention this point in order that when vousce writing your exercises you may not forget that it which one can best afford to work for a small price is is not enough to write them correctly; you must also during the early part. The first opportunities are genknow how they sound.

OPPORTUNITIES FOR MUSICIANS.

BY HENRY C. LAHEE.

THERE is no doubt that one of the chief factors in a successful career is the ability to seize an opportunity. In order to seize an opportunity one must have the ability to recognize the said opportunity when seen, and it is in this respect that so many people fail.

Training of almost every kind has in view the object of preparing people to meet emergencies, or to seize opportunities in their profession, whatever it may be. The soldier goes through an elaborate course of preparation for being shot, and one frequently wonders why this is all necessary. One man will probably hold as many bullets as another if they are plunked at him promiscuonsly : therefore, it would seem that any given number of men would do as well as those who have heen so well trained. The training is not given them tosave their lives, but to enable them to seize the opportouities which are at any time likely to arise in their

such professional opportunities as may come within the range of his vision. Having that preparation, the question arises, Has he the faculty for discerning his oppor-

often we hear of a concert being a great artistic success,— in a song of rejoicing to the God of Day but no money !

Young musicians, both teachers and performers, can always find people ready and anxions to help them spend their money, but these do not present the opportunities to seize for which one needs a special education. The formula is reversed, and the training required is that which teaches the young musician to leave them

It often happens that people will regret a lost opporcess. It is not worth while to regret such things. The person who has made a success is a person of a different character and ability from the one who lost that opporunity, and had the latter seized it when he was able to a failure of it. The sting lies in having missed it.

Opportunities are arising every day, but they always seem to be hampered with some conditions which make it difficult to decide what to do about them.

Two young men of equal ability went to study in a have a regular price. I will sing nowhere for less than the grand Pike County chorus:

The other one said, "Whatever I can get to do I am going to do, if there is a dollar in it."

After two years of patient waiting for the world to awaken to the opportunity it was losing, the first young man went hack to the country to work in a store. The second young man, in the course of a few months,

THE ETUDE

week. The young man had seized the opportunity and

One thing leads to another, and the period of life at erally those which decide upon the success of a man'e senting the flight of the child with the pancake, the career, not because they lead directly to fortune, but pursuit of the mother, end the final arrest and summary because he has proved the ability to grasp them.

Almost everything in this world goes more or less by chance, so far as our limited mnndane vision can pene trate the mystery. Therefore, the motto to observe is, " Keen bney "

It is a pretty sure thing that those who keep busy and do whatever comes to them are grasping their opportunities, and when they have demonstrated that they mean business they will be pretty sure to get it.

DESCRIPTIVE MUSIC. A PARODY.

BY JOHN PHENIX

This program-review illustrates and explains "The once more through their former ancestral forms; it is Plains: Ode Symphonique par Jabez Tarbox," a work owing to this iaw that all artistic training should begin produced at the San Diego Odeon, Jnne 31, 1854:

'The Symphonic opens upon the wide and boundless plains in longitude 115 degrees west, latitude 35 degrees 21 minutes 3 seconds north, and about sixty miles from the west banks of Pitt River. These data are beautifully The musician goes, or should go, through a long and clearly expressed by a long (topographically) drawn soil, sparsely dotted with bnnches of cactus and arte-played by the right hand. misia, the extended view, flat and unbroken to the horizon save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Ute village, are represented There are two kinds of opportunities for the musician, by the bases drnm. A few notes on the piccolo call the row its limits, when we wish it to express only impassions. the artistic or professional we may call it, because the attention to a solitary antelope picking np mescal beans teacher is included as well as the artist, and the finan- in the foreground. The snn, having an altitude of 36 cial. These two are always combined, but in order to degrees 27 minutes, blazes down upon the scene in make a success their combination is necessary. How indescribable majesty. Gradually the sounds roll forth

Of thy intensity, And great immensity Now then we sing Reholding in gratitude

which swells into 'Hey Jim along, Jim slong Josey,' then decrescendo, mas O menos, poco pocila, dies eway

and dries up. "Suddenly we hear approaching a train from Pike tunity. Some one else seized it and has made a sucwagons, each drawn by thirteen oxen. Each family consists of a man in butternut clothing driving the oxen, a wife in hutternnt clothing riding in the wagon, holding a butternut baby, and seventeen butternut do so, the chances are quite in favor of his having made ment; all are barefooted and dusty. (All these circumstances are expressed by pretty rapid fiddling for some minutes, winding up with a puff from the ophicleide, played by an intoxicated Tenton with an atrocious breath-it is impossible to misunderstand the descriplarge city. One of them said, "Now, I am going to hare a result."

bare a result.

'Ob, we'll soon be than In the land of gold, Through the forest old, O'er the mountain cold, With spirits boid-Oh, we come, we come, And we'll soon be thar. Gee up, Belly i whoe up, whee haw !

"The train now encamps. The unpacking of the phis of Mr. E. H. Charitable and only a dollar an evening could be paid. Kettles and mess pans, the unyoking of the oxen, the It is satured possible to the cheerfully accepted the opportunity, and, doing well, gathering about the various camp fires, the friezling of The only united by the marked fished you have no one to correct your exercises, he attracted the attention of a visiting clergyman, who the pork, are so clearly expressed by the music that remeditations on a various many in crude ways without knowing wanted some one to organize and leed a chorus in his the most untilored savage could readily comprehend it. and you go on writing the most until ored awage could readily comprehend it.

If it were possible for you to have lessons of a living church. He offered the work to the young man and Indeed, so vivid and life like was the representation gave him five dollars a Sunday. This work was for the that a lady sitting near ns involuntarily exclaimed aloud at a certain passage, 'Thar, that pork's burning!' and One Snnday after service a stranger stepped np and it was trnly interesting to watch the gretified expression desirable to write whatever you hear. There are quite a asked the young man if he would like to sing in a quarsome frequency of teachers who make a specialty of this sort of tet on Sunday evenings. His voice would just blend was removed from the fire and the blazing pork extin-

> "This is followed by the beautiful aria, O! marm. I want a pancake!

Followed by that touching recitative. 'Shet up, or I will spank you!'

To which succeeds a grand crescendo movement, repre-

punishment of the former, represented by the rapid and successive strokes of the castanets

"The turning in for the night follows, and the deep and etertorons breathing of the encampment is well given by the bassoon, while the sufferings and trials of an unhappy father with an uppleasant infant are tonchingly set forth by the cornet a piston."

> ... SOME THOUGHTS.

BY CAMILLE SAINT-SAENS

THERE is a physiologic law which requires that eli beings, in the phases of their development, should pass

with the study of the old masters.

We shall never succeed in writing good pianoforte music, or in playing thie instrument in the most interesting fashion, if we do not give to the mueic played by ourse of training, which is supposed to fit him to grasp note from an E-flat clarionet. The sandy nature of the the left hand the same importance which we give to that

Music can express all feelings, from the deepest calm to the greatest agitation; we falsify its nature and narsioned feelings.

The craze for quick movement, so prevailing to-day, destroys ali musical form and degrades music to the level of confusing and meaningless noise; leaving on the mind no other impression than thet of rhythm, and this alone is worth very little.

A great complication in the musical texture may please cuitivated minds, but it is not at all a proof of esthetic merit; simplicity of style is quite as beautiful, and has the additional advantage of pleasing a greater number of people.

Listening to music, which till lately was one of the greatest pleasuree, is now gradually becoming one of the most laborious occupations

-Notwithstanding that there is a glut and overproduction in the concert field in all of our large cities, we truly believe that if the mucicians in the smaller places would combine forces, etick to one price, and stop all petty quarreling, they would succeed in their efforts toward getting up meritorious and profitable entertainments. We hear of musicales everywhere, we will confess, but such private affairs are nothing in comparison with a concert given in a hall by a good hand, orchestra, or chorus, with the support of all the local teachers. Cooperation with a competitor makes him less dangerous, and at the same time broadens one's humanity .- "Metronome."

It is possible, however, that you easy works above this full of the dancing exuberance of the new springtime. lated amateur liable to entangle his feeble wings in the ing all this primary work, you must use the metronoms his faltering feet to the lime-twigs of those treacherons record the rate at which you are going, and to steady phrases whose hland, smiling simplicity is only the the rhythm. cover for extreme though anbuledifficulty.

openly is not easy." However, I will leave this head of you begin to stumble. This is, as yet, your dead-line. the discussion by merely cantioning you not to be too. Under no circumstances be tempted to go heyond this easily ambingated, and will come to the pith of the extremely detrimental. It naravala the stitches of the long continued stretching.

prime importance in the art of plano-playing. The not play all the time at the highest rate. All continupiano is essentially an instrument of agility. No wonder that Czerny, the greatest of all piano pedagognes, wrote a school of velocity, and kept arranging and rearranging the scales into a thousand enrious embroisivists think to disparage the great Czerny by any snper-eagles of modern virtuosity soar and sustain themselves. pupil of Beethoven, and was chosen by him to give the nine notes per second, and that is enough to do all but great "Emperor" concerto its first public performance. the very extremest feats of the virtuoso. That speaks volumes for him ; and then, again, those angers for their tens of thousands of gyrations.

Czerny's Aindes or practice pieces for the keyboard means devoid of strictly musical charm, of harmony, and melody. If they do not stimulate or tickle the plane literature. You will never, so long as the key-ress, but must be striven against bravely. board of the piano continues in ite present form, find any real substitute for the études of Czerny.

you must not take these studies in excessive quantities, mind which is wool-gathering, or wrapped in rainbow- sary limitations, colored clouds of day dreaming, is as pernicions as anything that can be imagined, and is responsible for half for perfect relaxation the named fingers hand down, exactly as if it were in a song or melody, and standing of the varies loose textured playing to which were of the vagoe, loose-textured playing to which we are growing so straight as to touch the black keys, and so in melodic relations with the single tone of the cherd to constantly called upon to listen. In this technical element of speed, as in all matters appertaining to the strive to curve them out of the way, the wrist becomes apprograture would take its full time-value, and curve them out of the way, the wrist becomes apprograture would take its full time-value, and curve them out of the way, the wrist becomes by Dr. William Mason, is admirable in the extreme. real dilemma, and results most likely from your pos-His velocity scales, taking a point of departure and sessing either a very small band or a hand very tightly cushing to a point of arrival and repose without special- webbed or constricted ecross the metacarpal knuckles.

once a metronome, if you have not one already, and work with this priceless monitor daily. Now do not tensor muscle surjectively the first thing is not supported by the surjective of the first thing of the surjective of the surj work with this priceless monitor daily. Now do not been, either, expect the metronome to perform a miracle, their special function. When the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety and the first muscles are performing argument, I will say this: (1) All extreme opinious safety are safety as the first muscles are performing argument, I will say this: (1) All extreme opinious safety are safety as the first muscles are performing argument, I will say this: (1) All extreme opinious safety are safety as the first muscles are performing argument, I will say this: (1) All extreme opinious safety are safety as the first muscles are performing argument, I will say this: (1) All extreme opinious safety are safety as the first muscles are performing argument.

Learning to play the plane is cultivating that means patience and time. Take any passage which are actively engaged, and, indeed, have a very difficult that means patience and time. Three any passage what the try it office to fulfil—viz., that of holding the fingers in first at a very slow rate indeed, so very slow that you place. not only can play it without mistakes, but so slow that This necessarily makes a degree of rigidity or atter not only can play it without misually of the sound in the you can clearly and minutely local the operations of when the impact with the keyboard takes place the every usual of the consensual traces place the H. K.—Belng a young man twenty-five years old, your fingers as well. In this way by many repetitions tone will be flaccid, thin, uneven, and unsatisfactor. you will secure perfect coordination of thought, and that So, then, I advise you to hold the fingers curved, but with technic enough to play, as you express it, almost you will seeme period continuous and the most state great desideration. Do you know that it is just unt greatly, the striking fingers a little more than these anything at signification tempo, you man your circuit to be derived as to be that most learners in every art break down? They which are pendant. These latter must be clerated a what studies will be of most avail in your case. When grow tired of the thing before they really know it. little, that they may be out of the way, but the hand There is more a will be of most availing your case. When grow are the basily on case that you can play saything, I take it that you There is more to do than merely to get through with a need not present anything but a collection of curres to mean compositions which would rank up to the sixth or tag and with a strain; the thing must seem to go itself the eye, and need not seem like the malignant clew of a meen compositions which would rank up to the size of the size of the grades. without the least effort, or like running when you are apider. It your hand-hammer swings freely at the level, for it is quite a common fault with all who play Now keep ahead, repeating and repeating the passage feel a triffs stiff. In all probability the stiffners of

> embroidery already put in, and makes an ngly flaw iu one playing at one rate wears a rnt, and the pianist must not get into a rnt. By degrees, almost imperceptible, you will find that your automatic speed is growing, and though at your time of life it is probably beyond you to

I am always in deep sympathy with those who love bundreds of piano studies do really prepare the pianist's the piano and its ineffably beautiful literature, and especially if they, like yon, are compelled to study without are not very sweet or tuneful, yet they are not by any a day is not more than a very moderate allowance of fifth finger take care of itself. No fantastic tortures of practice-time. But as a half-loaf is hetter than no bread. it is well for you to go shead with that and to be content. palate of the practicer, they do feed him with sound If your hand is for any reason, either congenital or by food; they are the oyster-crackers, Cramer's étndes the the work that you do daily, especially stiff, or compelled The usage in such matters undoubtedly varies among cookies, and Chopin's études the spice-cakes of the to remain in one position, that will impede your prog-

D. S. W.-For your words of appreciation I return However, just here an important caution is necessary: you my hearty thanks. The questions which you propose are not easy to answer with great distinctness or in a half hearted, mechanical way. The habit of or much categorical emphasis, but I will elucidate ths

As to the second half of your third question, it is in ragnely attending to the work of the fingers, with a points at issue to the best of my ability under the neceseffect another question. You ask whether the discount

Interfere with the motion; or if, on the other hand, you constricted, and so hardness of tone ensues. This is a on the accent. There might be exceptions, but in all used thought between, are as need in as anything can be In either case the difficulty is much the same. First I Wagner upon vegetarianism, and have heard that D'Altoward the acquisition of great actilities. would advise you not to go to extremes in the so-called bert attributes his freedom from nervousness to a strict First, then, choose, after consultation with some emisent teacher, either in person or by letter, a faw of the
teacher, either in person or by letter, a faw of the ount teacher, either in person or by letter, a few of the band. In this matter of relaxation vegetarian diet; then you ask directly were best Czerny studies. always meant is that there should be no nnnecessary the human body, there is such a great amplitude of pos-In the next or second place, I advise you to get at boding of a mucele during the time it is off duty—that the principle of argument, that I can be a metronome, If you have not one already, and it sharpens the same of the principle of argument.

fore like Minervs, fully mature and in full panoply. the third and most difficult of the three normal and Jose, like Minerva, inity mature and in parties and fundamental positions of the hand, the extensor musciss

hinge of the wrist, you need not worry if the band does the piano to attempt things too difficult, even among until you can do it and think of something else at the which you complain is nothing except the sense of masthose who ought to know better, having had high art sams time, if you like. You must not think of some cular effort connected with octave-playing. It is recog. models before them. How much more, then, is the isowhich the performer has to do. If you donht this, just tripie-nested intricacles of florid fantasies, and to gine part of the time for two purposes-viz., to take and try the celebrated passage for the left hand, in the first forty measures of the E-major episode in the A-flat Polousise of Chopin, Op. 53. If you wish to do octaves. Now undertake the second stags of the development. arch up your hand like the hack of a cat-thet is, as I am here reminded of the old adage, "All is not gold Play against the metronome, raising the rats of the gracefully, though not quite so high- and keep at soit that glitters," and am inclined to wrest it to another pendulum by lowering the sliding weight just one a few minutes at a time, until gradually your muscles meaning and application, "All that seems to smile notch at a time. Soon you will find the point where and tendons gain in length as well as strength. It is wonderful how much can he done in the way of lengthening the muscles, especially in dilating the natural web resultly persuaded that the harmless-looking page is rate. All impatient effort is worse than futile. It is of the kunckles, by persistent, gentle, indicious, and

In the second place, you ask if it be necessary to hold You ask how you are to increase your speed. You are the beautiful pattern. Go hack and come up to this the fifth finger curved or straight, movable or immoraright in thinking the matter of tempo an element of high-water mark of your skill again and again, but do ble, while doing the elastic touch with the fourth

The ligaments binding (no anatomiat knows why) the fourth finger to its neighbors seem to work especially with malice against the relations of the fourth and the fifth, but whether or not you think wise to undergo the dered designs. Let not any one of the recent progres- get those phenomenal altitudes of speed at which the now famous angical operation of having this ligament severed, there is no reason why you should worry. cilions upward curve of the eyebrows. Czerny was a you can in all likelihood attain a rate of from asven to Hold the fifth finger easily in a gently curved position, about two-thirds of the way from heing doubled up and being atraight as a peucil. Now, whenever using the fourth finger in any normal or ordinary way, this poised, uical gymnastics or in performance, it becomes needful adequate instruction, and with limited tims. Two hours to use this finger in any extravagant way, just let the the hand are worth much for any musical result.

Third, you ask if the appoggiaturas in the chords of Chopiu should be played upon the heat or hefore it. iuterpreters, I helieve, is to play all the ornaments of this kind rather deliberately, and the secent upon the first or lowest note. Dr. Hans Von Bülow advises ex-

appoggiatura should be crushed against the chord and First, you say that in playing octaves, when you strive then released. When any such grace-note occurs tree it which it resolves. In nearly all cases of this kind the

C. E .- You say that you have read the remerks of here, either, expect the metronome to perform a miracle.

No planist ever yet came addenly out of the head of the hand strateboar to the No planist ever yet came auddenly out of the head of the head of the hand stretched out to the active position, which is of crankism; (2) the ordinary habits of American per

ple tend to excessive hereans we work a vast deal with hit the unil ou the head every time, and many times in our heads, we use it tears never to miss its mark.

The argument that the student does not desire to as a game that the student does not desire to plet of a music worker in no essential respect differ become an artist is a foolish one. Every one who plays form those of any other intellectnal lahorer who is an instrument would gladly be a great performer if it from these or any bear great performer if it meanly sill of the time in the honae; (4) the worst enemy were not for the price to be paid. What too many are nearly all of the medician is that deleterious poison, alcohol, which looking for is a bargain. If they were able to gain the of the musician to suarcian more than the life of prize by some cross field method, avoiding the hard, does not nite the tile of a mount in the it any the less; (5) long road that art insists must be cut straight through any other man, must be cut straight through no mackery of materialistic unstrums as to apecial foods solid rock, then let us see if they would not try to be or special seclusions of particular foods will take the as proficient as artists. or special distribution of the ordinary moralities, which are the same for Great men have all been great workers. He who

WASTING TONS OF ENERGY.

BY ALFRED H. HAUSRATH.

"What is worth doing at all is worth doing well." Some parents say that they want their child to be able to play just a little." It is always the case that children who are given lessons with this end in visw will play a little too much, uo matter how little they play. Society does not tell them so, of course. No; it is good enough to encourage them. Society is a curious institution, anyway. It smiles in a sort of sacred propriety while being tortured, and caps the climax by encouraging the torturer.

People who "play a little" may be quite acceptable as entertainers in a community that has but recently assumed the semblance of civilization; where one sees the cnt-off tree-trnnks still sticking up out of the natural heing, or perhaps as a digital acrohat.

and their admirers are few, and they must keep close to the backwoods and stick to the log fire if they seek an atmosphers of social as well as physical warmth.

Kind and foud parents should not forget that society meekly ventured the poor child. often suffers much in silence. Just listen to other people's children play upon an instrument and you may appreciate this. Oh, pardon me i there is a difference between prodigies and mere children, or, in other words, other people's children.

daughter to the list of mental tortnres? or do the kind was invented by and for the drudge, and hence not to be applied in the case of their child? Was ever any-

he gets for his insult to art.

It takes "tons of energy " to produce an artist; yes, conduct his work in his own way.

THE ETUDE

be musician as for any other man, the same for the does not love his work can never be great, and he who peacher in the pulpit as for the hearer in the pew, and shirks his work does not love it. If any one finds it too peacer in the purple as to the first and the state of the st mind are just as good for the musiciau as for any other times ancessively in order to master it, he might hetter man, for, strange as it may seem, a musiciau is a mau. turu his attention to something else, for he will never even enter the temple of fame; will never be able to come into touch with genins, -in fact, will never get as far as the threshold of the temple door where dwell the spirits of the great, but will be left to grovel in the dust beside its walls.

Then, again, how often we hear of stapid parents chastising children foolishly. In New York city there happsned, not long ago, an incident worth relating. A pupil was practicing industriously a difficult passage on the piano. He had played it over and over a great many times, when suddenly his maternal parent burst into the room and threatened to box his ears soundly if he dared to play "that thing" (the passage) again. She had listened to it long enough, and helieved that the only reason why he kept on playing that same old thing was hecause he knew that, and was too lazy to play what he did n't know. She continued :

"Do you think I am going to pay two dollars a week to hear you pound out the same set of notes by the honr? ground, like so many monuments of the wilderness: How long do you expect to be at learning that piece—a where the piano player is looked upon as a sort of super- year? At the rate you are going it will take you about a century to learn a dozen pieces. Now you go on to the People who "play a little" may be almost worshiped next thing, and play the piece through; and when you where no one slee plays at all. But their field is limited have done that, hegin over again, and play it through again; and don't let ms hear you fooling away your time like that any more."

"Bnt my teacher told me to practice that way,"

"Whsu did he tell you that?"

"He always does." "Then your teacher is a swindler, and does not want you to get ahead. He thinks hy this to keep you back, and that you will have to take lessons so much longer. But he is not aharp enough for me. Mind what I told ambitions or proud parents desire to add their sou or you!" And she slammed the door behind her and went upstairs, prond of herself to think how sharp she was. Now, what results can be looked for under such coumental brilliancy all their predecessors? that drudgery ditions? Why, the duty of the teacher is plain: he most teach parent as well as child. That is easily said; hnt how will the teacher approach the mother who declares that when she was a girl she was a fins musician,

parents themselves do not like to hear exercisea practiced, could read anything that was put before her (silly novels Was there ever an accountant who did not once study were har specialty no donht)—in short, used to be able arithmetic and practics it? Can any one ever hope to to do marvelous things. Well, how about her? Did be eren a tolerable accountant who has not the multirecause table at his fingers' ends? Scales are the imagination or exerting her inventive faculties? So hastily form his opinion of it. The piece may be recall the many players on instruments want to be able to do such lent, but he may not be able to discern that fact. How cataples of music. Fingering is the method by which great things that it is remarkable how many great permitting the camples are posted on the shoulders and "I where the shoulders and "I when the shoulders and the same post on the shoulders and "I when a shoulders are consigned to an out-And it is full of reasoning.

The intelligent ppill, the one who will really accompish more that is so and not otherwise. The dradge never six questions nuless that we food the substitute of t

hanners away blindly, at he knows not what nor happiness, who do not wish to atand by and see them happiness, who do not wish to atand by and see them happiness, who do not wish to atand by and see them happiness, who do not wish to atand by and see them wherefore; and after years, after he has wasted "tous" happiness, was no no never force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of futile wasting tons of nerve force in months of hours of the head of t of energy." Sada himself at last still in the darkness of piano pounding, should be stern, and insist upon earnest piano pounding, should be stern, and insist upon earnest piano pounding. decrease, usua himself at last still in the darkness of plane pointing, should not be seen that they consume fully any girolate. It is better that they consume work from start to finish. It is better that they consume attain attain attain who performs with marvelous that they should waste a hundred more year; for in the same and the composition be can not truthfully say whether it is good, bad, or indifferent. So it may say whether it is good, bad, or indifferent. So it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent. So it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indifferent so it may say whether it is good, bad, or indi latter they have only lost. Above all, parents abould leave the student in the hands of the master; they should not anggest anything, ahould have faith in him, let him or anggest anything, ahould have faith in him, let him. way and apparent ease the most difficult passages, former case they will have gained sometime.

Which as he would not even dare to attempt. Perhaps latter they have only lost. Above all, parents should be becomes: be becomes discouraged now; that is the punishment leave the stadent in the hands of the master; they should be gots for his possible and the stadent in the hands of the master; they should be gots for his possible and the stadent in the hands of the master; they should have faith in him, let him

nk tend to excessive nervonaness-i, e., morbid sensi- and well-directed energy at that! The hammer must SOME COMMON DRAWBACKS TO SUCCESSFUL TEACHING.

BY CHARLES W. LANDON.

HABIT is either an invaluable servant or an inexorshle tyrant. There is one right way of doing a thing, but thousands of wrong ways. Always do exactly right, accept nothing from yourself hnt perfect work, and hahit will form with enrprising quickness. Then you will soon conquer the movement, passage, or whatever you attempt, and will have the invalnable help that right habit alone can give. But anything abort of perfection, unfortunately, confirms a habit of careless and imperfect work. Art demands perfection.

Insttention during the lesson, being satisfied with a half-trnth, or with an indefinite idea of what is to be done, are causes of poor results and work. Lack of sufficient self-control to hold one's self up to what is understood to be right is a common fault; so is divided attention while at the instrument, and not forming a full ideal of what and how to do each part of a lesson. One should never forget that the most perfect work is only possible when one's hest work is habitual.

Haste is another hindrance. Inability to criticize one's self is another weakness. As before stated, lack of a perfect ideal is all but universal. It is "aiming at nothing and hitting it."

Teachers are not without fault in this matter. They fail to hold pupils up to what they know that the pupil is capable of accomplishing; often are too indolent to make the necessary effort and to use the required force of wili necessary to make a pupil work up to his best capabilities. And it is often felt to be too much of an exertion to instil into the pupil's mind the right ideal at the lesson honr. When a teacher takes money for tnition he is morally bound to do his very best work. Getting money under false pretense is fraud, and teachers are not always guiltless regarding this point of duty. Professional reputation should be sufficient motive to hold a teacher up to his hest, hnt, with conscience, should certainly do

Parents frequently bring to nothing the best efforts of both pupil and teacher hy not aiding to make the conditions of practice reasonable. They put the child down to the piano in the living-room, where undivided attention is an utter impossibility; the piano is out of tune and order; the room cold, the light poor, piano-stool uncomfortable. Thoughtless and nnjnst criticism of the teacher, his methods, and his selection of pieces, in the pupil's presence; interference with the teacher's plans; wanting pieces that are impossible to the pupil or nuworthy the pupil's time; and last, but not least, taking no interest in the pupil's advancement. -these are some drawbacks of very common occurrence.

TRYING NEW MUSIC.

BY F. L. KEATES.

In "trying" new music a student should not too

hot coal. It is because he will not try the piece over long enough to get the "hang of it," to use a common phrase. The time may be a little tricky in places. He anst analyze it. Some chords may be rather hard to find, thereby causing a halt. Until he is fairly famillar

TRACHING.

BY MARY E. HALLOCK.

PERMANNE ship looming in sudden view from no one knows where, with all its sails spread and glistening, decked with flowers and flags flying, does not bear the impress of outward glamour more thoroughly than does the carriage and face of a new music student just landed in Vienna to study. Every one of them looks so wenthertight so well pinned, and easer for no matter how long and ardness a musical fight. All this before they become afflicted with the malady of wondering why they came and of imagining that perhaps the other Verbereiteria would teach better. It is at this o mt. and early at the start, too, that begins the control mustaken of changing Forberiteringen (Lesche. tick a's assistant teachers to whom every student from Paderewski down, is at first confided for a longer or shorter time , at the certain risk of gaming their cumity. and perhaps the maestro's anger to boot; of taking in one teef after another in the wings they had so bravely

spread on leaving home Some of them will object to holding their hands on the keyboard so that the little fluger lies half over on its aide, and others will not approve of striking with the hitle finger straight; and most of all will they begin to rebet milently when they find that of two Vorberiteringer of the same school, one will teach one hand position and the other a very different one. All will keep their months shut or jump into hot water, as they prefer.

happen to saif into Francein Prentnsr's artistic arms,- sound at the start. she, who is a genins and a personality in herown right,or some one like her, you will be happy and contented,

I have a picture in my mind of a girl, strong in charaster and in body, who had studied hard in this country, winning considerable success, and who gained engagemente to play, even in Vienna, very soon after her arrival. She was not allowed to accept the opportunities to play, and was kept shuttle cocked from one week to the other waiting for lessons. When Frünlein Prentner took her in hand she learned a great deal, -all the points which make study in Vienna valuable. The points follow:

witness Mr Kipling and in a Bowery bar room (witness many |, but hands, keep them here—witness the ready to strike than to deal the blow. little ones who play a thousand notes a minute with sase, and can manage a three- and four onnce touch, who start wish devital astion and learn not to frighten their dear little hearts into a forgutten corner of their body, where the action becomes weak and intermittent through their over zeal and cramped method of study,

Still, there are very valuable gold nuggets to be gotten from the Vienna school, technically, after the hand has been thoroughly formed and perfect independence and limberness gained. To spare you three months' fleeting by some foreign boarding house keeper or other, the following descriptive points may be valuable, and any one who is earnest and sincere will agree with me in saying that without them no one can be a great performer or even a good one.

THE ETUDE

sacrificing either velocity or independence of the finger bring everything to bear on their art; they learn muse, muscles which extend into the arm. To be able to play lar development from Sandow as well as from their forte, and, at the same time, fast, is considered one of teacher; even the relative merit of beefsteak and pork clearness in playing was due to his striving after the added brilliance that just that ability would give.

The tone capacity of a piano is very rarely taxed by the finger strength of a player, and the indiscriminate pounding with the arm, as every one knows, is worse than nothing. Ergo, the ntmost strength, coupled with independence of motion, is what one practices so long to get in the Leschetizky school.

To practice this, give the finger blow from the third joint, the impulse coming from the finger itself, not started by a jerk from the arm and hand; these should not swerve in the minntest degree from this position. The wrist must be kent loose and the other two joints of the finger absolutely firm and braced against the third joint, precisely as the curved arch of a bridge. If one is not very careful every joint will go to form a sieve, as it were through which the loss of most of the energy and consequent tone production will occur with the minnte giving way of every joint through the least amount of weakness.

This is worth all the study one can possibly give it, but ought not to be attempted nutil late in the muscular and technical development of the hand and arm.

Well equipped with this ability not to waste the least Only one thing makes them last it ont-the figure of can be made truly rolling and more excellent the greater Leachet sky at the end; the figure through the meshes the contrast between the piano at the start and the of whose colossal individuality and strong personality, forte of the finish; decrescendo likewise, although vice compled, as it is, with the most phenomenally keen versa, and the ability to interject a lond, rippling scale artistic sense, the traditions of the strongest life of here and there, as well as a soft one, will be charming. must all Europe, planistically speaking, are brought in The beauty of a crescendo scale as arpeggio passage is a touch with our finger tips; the link next to as of the thousand fold enhanced if the first few notes are taken chain-Beethoven, Cserny, Liazt, Rubinstein, and from mf. decrescendo, and then crescendo al fine; the first can be copied by every one. He goes to well-nigherery But do not minunderstand. Should you from the first say, or, in other words, a little accented, to make a solid can therefore criticise the greatest.

Every fragment of strength added will open up just and well learn small things and great. But she is one, so much more ability for effects in tone shading, and when you can piu these down here and there with chords of superlative tone force, the sensation technically can be made complete. These chords can he ripped out after the fingers are in touch with their component keys, with the whole stiffening of the body relaxed the moment the chord is given out. A chord so played can be made stupendons in its effect and makes one understand, for the first time, how far the means can go that

perhaps only Liszt and Ruhinstein exhansted. As the Maestro says: "Yon start with 2; adding 2 makes 4, and so on to the tens, to the tens of hundreds and thousands." If you wish to add a good thousand to your stock of knowledge, think ahead to prepare Hands about d never go to Europe; for heads it is all every note hefore you strike it. After your muscle is right. Heads can learn everywhere in an Indian jungle developed and well schooled in the various touches it is by far more difficult to be in contact with your note

If you have ground has notes which your eye can not conveniently reach, measure the octave of the note with your thumb, and the little finger with this assistance will make this very important part of the background ten times more secure. In chords the finger is to be nsed flat on the black keys, but only if your first finger joint is absolutely firm, in order to be surer of not slip-

different way to the wrat, and mean the ability of form, and see whether it fits when you put it down. expulsion. "'Musical Opinion."

SOME SALIENT POINTS IN LESCHETIZKY'S getting all the tone possible out of the keys without It is not to be forgotten that those who have gening the most difficult of feats in Leschetizky's school, and I chops is considered. It would seem that the reason have even heard it said that much of Ruhinstein's nn- there is so much ingratitude on the part of those who have "gotten there" toward their instructors is because they know how much they have also helped themselves.

And here we come to the artistic side of it, where it is so much "help yourself." Be original and don't be cowed by what others have done; and in this side the Vienna school affects a freedom preeminent for artistic results. Do anything, once you have the theoretical technic, to get the effect you want, providing it rings trne and is tasteful. Think of your piece, not as separate notes, but as masses of sound and figures of melody ornamented or not.

The pedal can he held throughout a succession of chords hased on the dominant seventh (the chords of the ninth and eleventh), if it should seem effectful to do so. and the thumh can he used as a sledge-hammer, occasionally, regardless. The metronomical skeleton of a piece, rhythmically, must be fixed in the mind before you dare to lengthen here or shorten there. To go too far from your metronomical hase will make your piece shapeless. The speaking rhythms of a piece are not long enough to be measured-just long enough to be felt.

Live the phrase you are going to play, as the great Rubinstein used to do, hy breathing it first. Little particle of force and to have lots of it on hand, crescendos pause marks, , dotted here and there over your music will he a great help to remind you where not to plunge. Let your playing be orderly, clear in the impression you wish to convey. In Vienna, to know the notes, no mstter how thoroughly, npside down or downside up, counts for absolutely nothing. Only the thought, life, feeling, and art you put into it gives it its value.

In one way the example of the great master in Vienna note to be well defined, "betonen," as the Germans concert, studies every pianist, learns from the least, and

BACH'S THOROUGHNESS AS A TEACHER.

SEBASTIAN BACH never encouraged any of his pupils to apply themselves to composition nnless they showed the ability to think musically. This, according to the master, was a first essential to the would-he composer Then, after the necessary preparation in harmony, etc., Bach would start his scholars upon fugal work, beginning at the first with two-part writing. And here again the master always demanded on the part of those unde his guidance thoughtfulness. Even at this stage he did not permit the use of an instrument ; every note had to he carefully thought ont, had, in fact, to come from the mind. Forkel, in his "Life of Bach," remarks:

"In all these and other exercises in composition ! rigorously tanght his pupils—first, to compose entirely from the mind without any instrument; secondly, to pay constant attention as well to the consistency of each simple part, in and for itself, as to its relation to the parts connected and concurrent with it. No part, whether inner or onter, was allowed to hreak off helore it had entirely said what it had to say. Every note was required to have a connection with the preceding; did any one appear of which it was not apparent whence it came nor whither it tended, it was instantly banished

ping into that precipice of discord between the two just as so many intelligent persons who conversed to gether. Whatever the number might he, every one would be heard separately or in combination with its The hand must take and know perfectly the form of neighbors; but as soon as it felt that it had "nothing to the chord—its "face," as they say in Vienna—hefore it the purpose to say," then, like a good-behaved clists. comes down on it. That is also to be practiced. Put it remained silent—an attentive listener. Yes, Bach's hour fingers on the keys of the chord the form of which scholars knew that anything of an incoherent, extrava-You wish to karm, the hand firm as a solid arch; raise it gant nature introduced into their little mush ifferent way to the wrast, and mean the ability of form and a substitution of the wrast and mean the ability of form and a substitution of the wrast and the wrast and the substitution of the wrast and the wrast CURRENT OF MUSICAL LIFE.

BY FRANK H. TUBBS.

No class of workers as more convocating in causes: sales. As one is completely deficient. Any one in striking. Teachers do very much for which they receive no direct remuneration, and are very ready to monthbute from their ability for almost any good cause. As a rule, teachers are hungry for new implements, and Hards, teachers are naugy on new impremental in the importance and the control in then to do more good, to be more efficient, and to desire to learn to play or to sing is the first step toward advagee their pupils' interests appeals to them as a give. This is evidence of their faithfulness. With all retention of that impulse. To nourish that is the the earnest effort put forth by teachers, why do we not perceive greater results? Is there any practical way of

making our teaching more "telling"? lna former article on concentration of effort, a hint was given which was taken up by some. In the same lies can much more he said. The thought of the moment is that teachers fail to do their best because That sahtle exchange of thought from mind to mind, ther do not recognize in their pupils the fullness of their powers, and they do not fully realize their own power Above all you can know this, and herein lies a word of

Musical genins is, happily, a rare gift. This is said advisedly, for experience shows that the person who manifests great natural musical gilts seldom becomes a great musician. The reason for this is found in metaphysics. We all understand that music appeals to mind; that education in music is mental, more than it is physical; that expression, the sonl of music, is from mind; that emotion is purely mental.

The mind is dnal. The lower portion-that which sense-it known as the objective mind. That mind To educate him you must know him. Then—this is The two are widely separated. Genius belongs to the yourself. Do you? Have you ever realized that in subjective mind. How it comes there no one knows. people seem to refute this helief. In much the same deeply. A quarter-hour spent in the silence of your working-man"; "the elevating influence of music," Perhaps from heredity; yet the many cases of prosay another explanations of the presence of genins he own sonl-communion will bring up from the depths ast, and we must return to the statement that the things never before known to you. Follow such comcase of the presence of special musical genins is munion by association with some great masical master, stknown. Pertinent questions are, "How may we and you will draw from him something to teach. Let know that it is there?" "What is to be done with

will include the keyhold and pick out thinds; he then will the way of indicated, the hours ogas; in church he is radiant when the organ plays; speed as moments. The dullest popl is illuminated at game-the control of the control of t at game his sense of rhythm is most marked. Now, if with mental rays, and under such stimulus every pupil study, rest assured that his music is intuitive. This to the artist. There can be no failure. Sometimes those on as not use question of what to do with it, and

Sometimes those on as not use of the sometimes those on as not use of the sometimes those on as not use of the sometimes of th

education is advanced the genius disappears. lo some cases the talent for music (a very different thing from genins) may he strong enough to endure development, and eventually to snrpass the genins. It stotes a styling to make a player or a singer out of a where mind is given widing used a would do we do not."

for technical - and the marked munical genius, but no talent asserts itself, and "this requisition of the highest within Beas carpest as you will, work with such person in the it enables us to express all there is in music. The idea of the arms (or, if singing ordinary are will.) When materity of intellect comes, that will supply to learn the first thing of their real selves, and in that lies toward Heaven, the turrets and apples, forever incommaturity of intellect comes, that will supply to learn the first thing of their real selves, and in that are plets, and Henry Ward Beecher. Many musicians give plets not how will be asserting itself. Feed him, but let be maintained by the maintained him assimilate his musical food.

those who appear to have little or no talent, we can find which you have never yet used. some words for the teacher. Rest assured of one thing : any pupil who presents himself for lessons has some to class of workers is more thoroughly in earnest talent. No one is completely deficient. Any one in Not one out of twenty does, but they can, every one of the twenty, and the fault lies with the teacher.

It lies in the ignorance of the teacher. Not in his musical ignorance nor from lack of honest endeavor, hnt becoming a player or singer. The following step is the teacher's duty. Again and again may the pupil feel that he has undertaken too hard a joh, but the old desire is there. Hold the thought in mind, teacher, that his desire is right and that he can satisfy it. In word, look, handpressure, smile, and greeting, the evidence will go to him that you are sure he can be a player or singer. fathomed. No matter what you have discovered in your pupil, there is more there. You can not get to the sand, there is a fonntain beneath which sends its sparkling water npward. Look deeper than yon have ever looked, and fear not that you will reach the bottom of that soul, that you will exhaust the possibilities of any

Do you know your pupil? Do you know the depth? depths of infinite greatness? Go deeper in your own soul and find it inexhaustible. Every day search Your soul-search will lead you to see more deeply into The first is answered easily, for genins will show the soul of your musical contact will give isset. A child will perhaps sing before he can talk; you a message valuable to them as young musicians.

Sometimes those of ns who like technic are exasperalone. Such genins, a thing of subjective mind, can be work over fingers and wrists: play something," Whilebot hitte cultivated. In fact, as fast as the musical they are wrong, they are also right. Wrong in the singulars are wrong, they are also right. right in the idea that too much is given to technic. Pupils led mentally and intellectnally hy a teacher require less technical practice and study than others. Perhaps, in a measure, this is explained by the fact that tesher is trying to make a player or a singer out of a where mind is given when you would give we do not. Holding the thought in recognition of the highest within ordinary way will out make him a player. Is be, then, of the composer flows out of the arms (or, if singing, to be abandoned as messical ability is wholly in the intuitional mind, and technic or musical education this would make a poor but a good discourse is not less meritorions because it is.

The size of a musical will seem like aberrations of the mind;

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The size of a musical will seem like aberration of the technic or musical education uses a summary and that this fact shows that his education must be in that showing, the avery moderate amount of both enables a not understood.—From "The Art Milodious." showing, but a very moderate amount of both enables a not understood.—From "The Art Milodious." mind. The child will improve by imitation. Let him soulful player—one who plays from his higher mind-her, good subsets. but good players, good singers, and good music. As capable of expressing emotion and idea as no one else. fast as be can bear technical studies show him technic, does. The student of technic makes a beautiful, but don't fown. mechanical player. If he can then learn one-sig, no.

to be him to practice it more than he wants mechanical player. But the thousand and one don't nearest the ground finished, but that part which scars a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he comes a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he comes a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he comes a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he comes a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he can be part of the come and the comes a wonder. But the thousand and one don't nearest the ground finished, but that part which scars he can be part of the comes as wonder. But the thousand and one don't nearest the ground finished, but that part which scars he can be part of the comes as wonder. But the thousand and one don't nearest the ground finished, but that part which scars he can be part of the comes as wonder. But the ground finished, but that part which scars he can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the comes as wonder is the comes as wonder. But the ground finished he can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the comes as wonder is the comes as wonder. But the ground finished he can be part of the comes as wonder. But the comes as we can be part of the comes as wonder. But the ground finished he can be part of the comes as wonder. But the comes as well as we

Turning to the larger class of students, those who into the possibilities of the human mind-that of yourhave ordinary talent, and to that much larger class, self and of your student. There is a power in both

RANDOM THOUGHTS.

BY TORRE LOWBARD.

THE praise of the wise will always bring the censure

There is so much musical inequality in the world that ional contests seem, at times, to he between cients and dwarfs.

The love of music neither proves softness of heart nor purity of mind. Morality is not always coupled with musical taste and feeling, poets' opinions notwithstand-

The portals of an unknown temple are opened to man by music. As he enters and finds nothing in common with the material world, the deepest feeling invades his

An orchestral work transcribed for the pianoforte is instruction sorely needed by all teachers: Within every like a tropical flower transplanted into our gardens; papil is a soul, the depths of which have never been while it retains its form, it loses its aroma and the luxuriant coloring of its petals.

The greatest enemy of musical art may be found in bottom of that spring. When you have reached the the ranks of the musical profession. Self-interest infinences even more than jealonsy. Were not Beethoven very dead, his works would be performed less fre-

The teacher gives an exposition of the general principles of technic; he also demonstrates the way to do a thing, but he can not make you play or sing without your own diligent cooperation, however apt you may be.

The composer opens the sanctuary of his soul through his works. They tell as what he has saffered, enjoyed, desired, and regretted; his impressions, whether physical or psychical; his realities or his dreams.

"Religion, liberty, patriotism"; "the good of the 'public servants." There are men in every profession who never lose opportunities to turn to profit the childishness of the public.

Without premeditation, nature sends the harricane with all its fary or the zephyr with all its charm. There are times, too, when the artist should not reflect. when his mind should not question his heart. The intellect is too circumscribed to conceive of the capabilities of the emotions.

It is as illogical to infer that a great singer must be a good vocal teacher as that a skillful rope-walker must be a fine rope maker. The thorough understanding of the rocal organs and their possibilities is a different thing from the ability to sing well. Many men carry heavy weights who can not analyze the muscular action that enables them to do to; this is precisely the position of

many a singer. The musician should have the ear of the Imagination. Without the intercession of the anricular organs he onght to perceive the niceties of intonation, color, barmony, and dynamics; in a word, music, in its most complex expression. He should hear a chord by seeing it, and see it by hearing it. If he can not, he is not a musician in all that the name implies.

The man who has not been transported by music beyond this material sphere has not received his share of life's hlessings; to him, no doubt, the enthusiastic views of a musician will seem like aberrations of the mind

-Many build as cathedrals were huilt-the part

IV

ARE you aware that the season is drawing to a speedy end, and that you will soon have to take stock, as it were, as to the work accomplished by your class? Your next year's living will largely depend upon the you examine lute each individual case, realize existing defluencies and try to crystallize diffuse labor into someeach pupil; If it is ever so modest a musical achievement, let that small modicum be periect of its kind. There is a vast amount of money wasted in music lessons; when there is absolutely no progress there must be a strong reason. Most pupils take their one from the teacher enthusiasm begets enthuslasm ; the great point ls to commence right, the rest is comparatively easy. Continuing lessons without results is as honorable a pursuit as picking pockets.

Among several interesting clippings I find one relating to the assertion that the feeling of inequality promotes discontent, and discontent progress. This will apply to those strong sonis who love the "alarum of battle," and to whom the strife of duily existence is a necessary condiment; yet eminent ability does not necessarily concern itself with the achievements of others, but is more often oblivious to its surroundings; that which seems great to the world at large is to its producer the most natural and simple task imaginable, and a certain simplicity is the usual accompaniment of true greatness. A man like Wagner has strong convictions and at the same time the ability to demonstrate his theories to the world. This makes the winning combination; If either element had been lacking, we would still be waiting for him. The great issue is whether you have a message to deliver to us all ; if not,

exerted over others, I prefer the active to the passive or on their hands look fatigued. Commercially speaking, in unconscious klud. For the former you may claim some order to succeed our work remains in one place and becredit, for the latter none; every teacher who is brought comes one of its idiosyucrasies. This takes a long span in contact with younger minds incurs some responsi- of time, and you risk wearing out before you rust out. bility; but, after all, certain lines of instruction belong Those will o'the-wisps who roam from one place to

You visit a picture gallery, and pass hundreds of paintings casually; auddenly a little canvas attracts you, and when you decide to settle in a certain locality remain you pause. At a concert endless musical progressions there. fatigue your nawilling ear, when some strain unexpectedly thrills yon. You are traveling, and nothing seemingly interests you, but at a bend of the river a view unfolds which fascinates you. This is the proper province of art or nature-to give you an impression. When that plicated fugue everything is completely rounded out and happy moment comes, do not try to analyze it, or you will destroy the spell. Eujoy the effect without tracing ulght, and then put the clavichord under your pillow to the causes. Certain musical combinutions seem to slnmber within the passive and inert conscionsness of the think of the results! nuiverse. The fortnuate finder of the magic formula which awakens the siceping beauty becomes famous. Managui's "Intermezzo" is a case in point. Everyone new possibilities. Such overwhelming combination of assemed to have heard it before, but never in quite the all essential great qualities has, in my opinion, never seams setting; being welcomed as an old acquaintance, it before been presented to the American public; of course, made new friends. And if you attempt to vary only there are powerful shadows, interen then it is the lion's one note in a work of rare popularity, it loses its mean paw which makes the occasional miss. After him—the thing nucanny about this peculiarity of melodies, something beyond explanation; but it remains an undeniable fact that only certain melodic x-y-z's stir musical emotions.

We do not trouble about the latter until the former is on the decline. A good theme is like a delicate patient -too much treatment kills either.

That must have been the halcyon time of music when Schumanu, Mendelssohu, and Moscheles lived aud taught at Leipzig, surronuded by a host of earnest men and women who lived for and loved only the hest result of this winter's instruction, and it will be well if that art could afford. When a visiting artist arrived, let it he Berlioz, Liszt, Chopin, Heuselt, or Pagauiui, all joined forces in meeting and enjoying the distinthing tangible. Accomplish something with and for guished guest. Contrast that idyllic age with conditions now existing !

I copy this from the editorial column of a New York musical paper verbatim : " The average musician never business affairs, or religion." The writer theu goes ou to say that the one-sided education of musiciaus produces the above deplorable results, and unfits them for the ordinary duties of life. The sweeping character of wholly of ignorance. this libel on the profession deprives it of its force. But this sort of ionrualism makes some of as just a little met many musicians who, like himself, are men of parts -meu who do care whether the Pope sits on the throne of England, or the President of France he assassinated : aud we even care whether musical papers are published sion a good deal more than onr alleged friends.

A rolling stone gathers no moss, but yet sees a good deal of the world. Every one should enjoy a few " Wauderjahre," a storm and stress period, hefore settling down steadily to the serions life's work. This does not imply the sowing of a crop of oats, hnt it is as well to see something of the world before partly withdrawing from it. Success has its penalties also, and, while it is well to he husy, it is nervous work to be too husy. Yet As to the various kinds of influence which may be success never tires; only those whose time hangs heavily properly to the Sunday-school, and not to the class-room. another, and are constantly on the books of teachers' ageucies, are like lodgers who find moving cheaper than paying rent. Study geographic conditions carefully, and investigate local surroundings intelligently, hat

Bach makes pianists of musicians and musicians of pianists; from the simplest invention to the most comartistically fluished. Study Bach morning, uoon, aud dream on. The study may be dry, yes, extra dry, but

MUSICAL FAKES AND FAKERS

BY W. F. GATES,

THE words "fake" and "faker" may not be found in the dictionary. But they have come to have a decided and well-understood meaning; and the musical world, not heing behind other departments of life and action, must needs have its frauds and "fakes" as well

As Baruum used to say, the people like to be humbngged. And it would be queer if they did not like to he humhugged in musical as well as other matters And then there are always people who like to oblige the public hy supplying it with humbug to suit its taste.

And so we have humbug instruments, humbug music and, unfortunately, humbng teachers. It is doubtless reads a daily paper; he takes no interest in politics, or true that there is a great deal of teaching that results in humbug that is not so intended, being conceived more in ignorance than in fiaud; but at the same time there is occasionally a willing fraud that is not born

It has been hinted, too, that there is such a thing as humhng in Couservatory methods of teaching, advertired; that particular writer knows hetter, for he has tisement, and of bleeding the unsuspecting and trustful pupil. But with these vague rumors we have nothing to do at present

Nor will we spend time on the hrethren who mix no psychology, spiritualism, and vague symbolism with as such, or amalgamated with trade publications. Iu their teaching. A real, live "hoodoo" is a valuable fact, we are just as much on the alert as the average animal if properly fed and cared for. And a good dose musical journalist, and ready to stand up for the profes- of impressive mysticism is a good thing to quiet the uerves of a refractory pupil, you know (and keep him from going to the other fellow).

Without going into details, ad nauseam, I will close this little chat, which is perhaps not so inclusive as suggestive, by quoting below au advertisement in a paper that was recently sent me. I quote it only in part, and the italics are miue. But it shows that the originator of the scheme is willing to supply the dear public with the humbug they so crave. The geutleman has certainly taken leaves from the book of Barnum. The advertisement runs as follows :

PROFESSOR BLANK'S

New Theorized Analysis of Music-Important.

The only system that gives you an easy, quick, and perfect understanding of masic. It can be learned in one term of twenty lessons. It will make you play or sing in time. It will make you self-progressiv sing in time. It will make you self-progressive. It will make you have a desert to practice. It will make you interested in music. It will give you should you would like to know. It will make you play or sing correctly. It will make you a better student. It will make you a better student. It will make you are complish in one you what it wandly lakes from three to five yours. It would not not self-you have to five yours.

to study. It only takes from two to three hours each week of time. It tells you try you should never be told that a whole note gets four counts. It tells you things that makes you understand music. It can he learned by those who have not studied music. oue on any instrument or the voice of any number of

oue on any listriment or the voice of any namuer of years of practice or proficiency in minds.

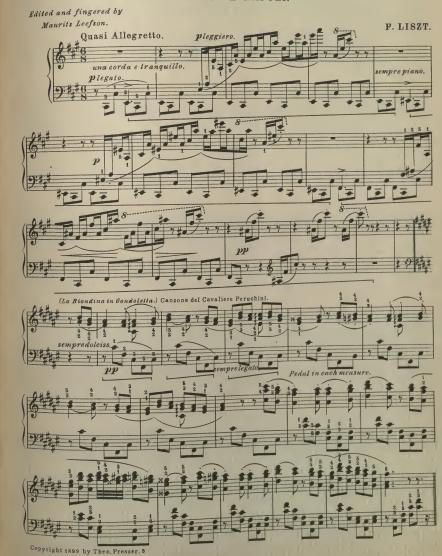
It was conceived in 1891 by Prof. — It was developed and perfected by Prof. — It is now heige taught by Prof. — Place your children in this school and get a true, self-convincing, in fallible united. standing of music, and accomplish more in one term of true rendering and understanding of music than is usuaily acquired in two years.

How many of us have allowed ourselves to be drawn aside from our principal line of work to labor, for a time at least, in some other branch, thus diverting the atten--A man of original power can never be confined waste of energy in the course of the professional care? within the limits of a single field of interest and activity, nor can he ever be content to hear the marks and strongest point, it might have carried many a teacher There is too much everlasting analysis and dissection; his whole force into one channel; there is always a short of it. Every munician should strive to be a common modulation and science, too little naturalness. use the skill of a single occupation. He can not pour and would be artist to success instead of just stopping too much modulation and science, too little naturalness and simplicity. Youth has meledy any connerpoint: which has in best in one thing. The day may come and simplicity. Youth has meledy any connerpoint: which has in best in the demands of the work specialist at least in one thing. The day may come and simplicity. Youth has meledy, age counterpoint; without the former is heaven-horn, the latter can be acquired.

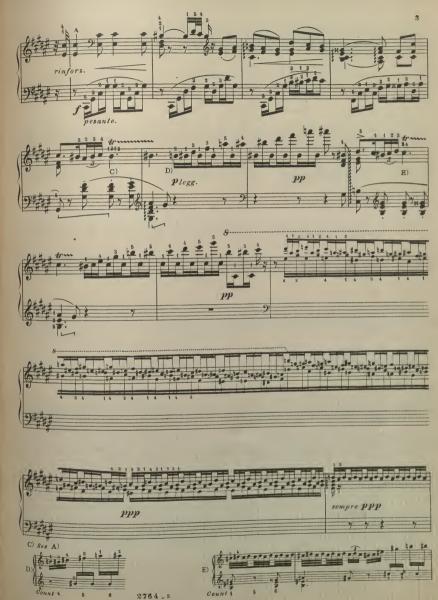
Mohie. Nº 2764

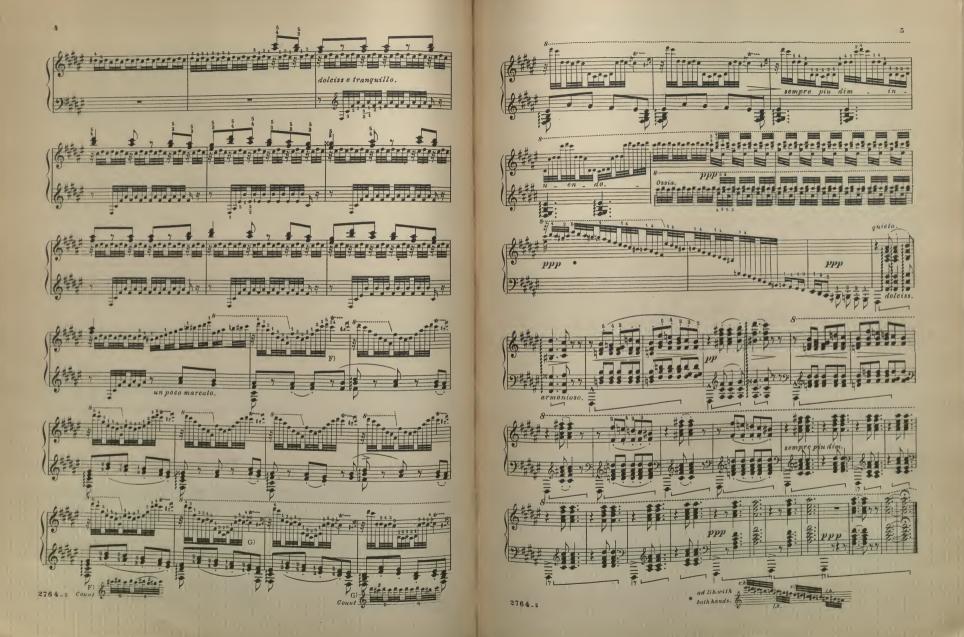
GONDOLIERA

VENIZIA E NAPOLI.









Nº 2638

6

REVERIE.

PETITE MORCEAU.

William K. Bassford, Op. 132, No.1.



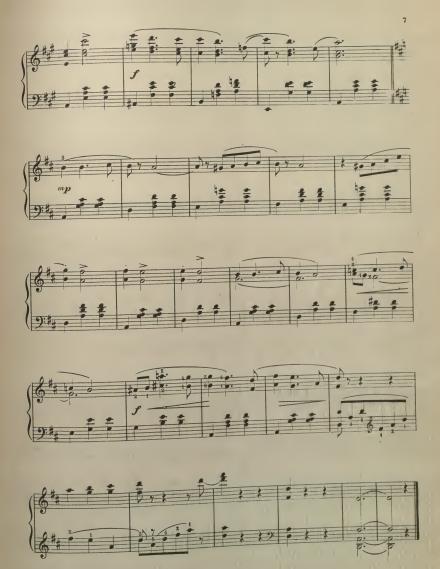








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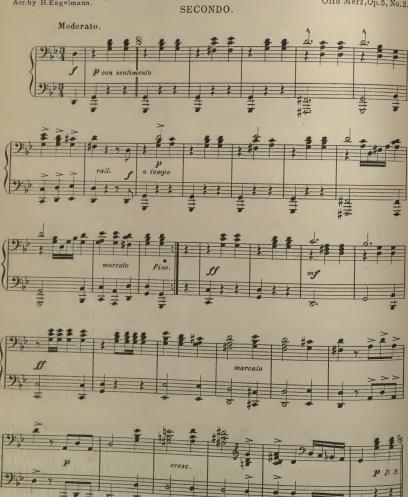
2638.2

La Princesa.

Spanish Dance.

Arr.by H.Engelmann.

Otto Merz, Op. 5, No. 2.



Copyright, 1889, by Theo. Presser. 1 * From Fine go to Trio.

La Princesa.

Spanish Dance.

Otto Merz, Op. 5, No. 2.



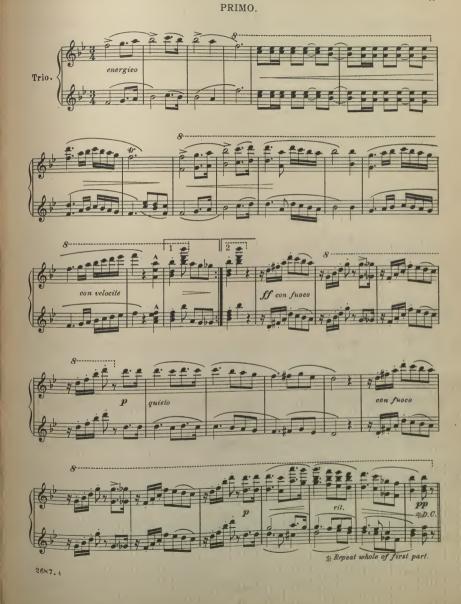
* From Fine go to Trio.

10

2687.4



& Repeat whole of first part.



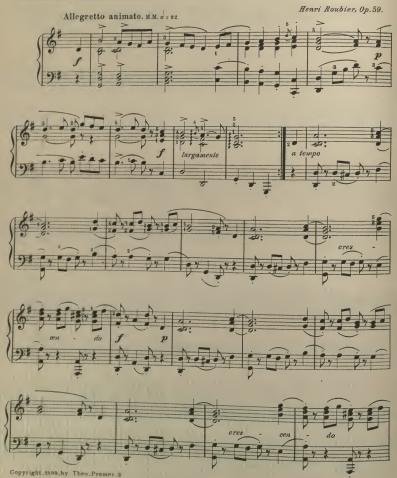
OLD FRENCH DANCE.

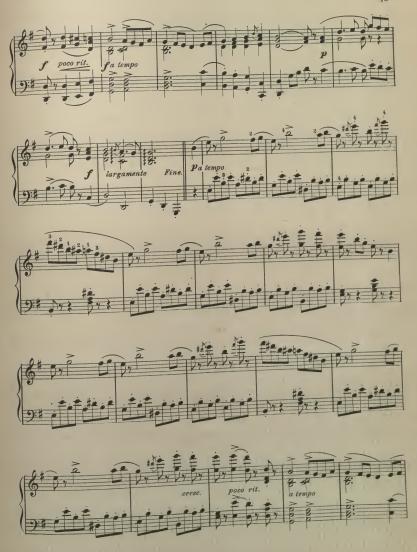
Nº 2759

CHACONNE.

and, in the older forms, generally constructed on a be played with a well-marked rhythm.

The Chaconne is an old dance, generally considered to be of Spanish origin. It was usual-Chaconne by Bach, in his fourth sonata for violin ly in 3-4 time, and moderately slow in movement, solo. Couperin wrote some in 2-4 time. It should





2759.3

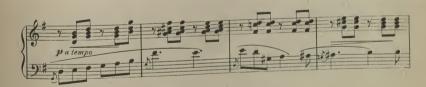


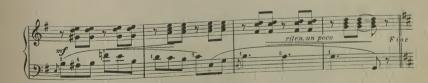
Charles Godard, Op. 83.



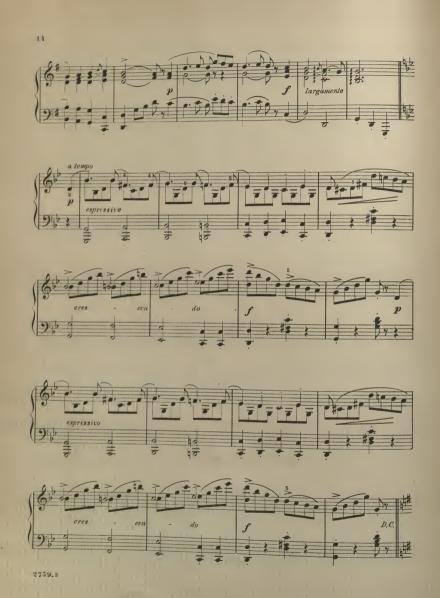




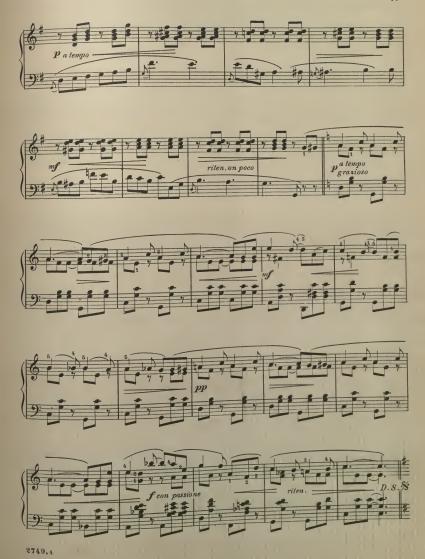




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Nº 2754

A Resolve.

Obstination.



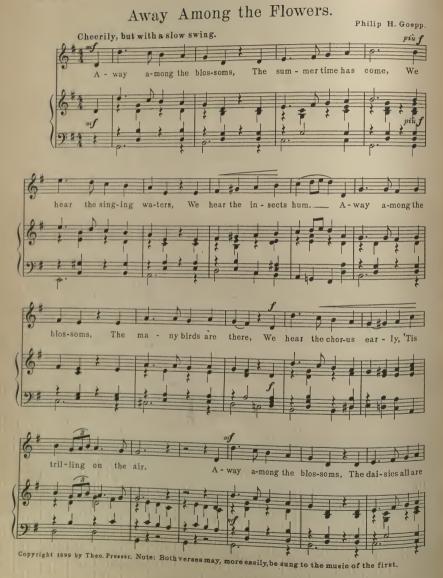


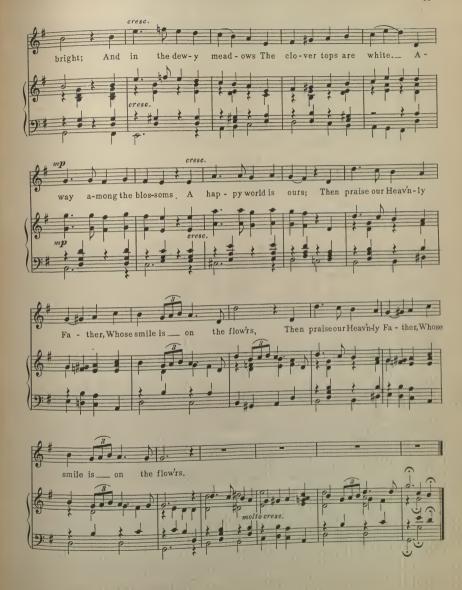




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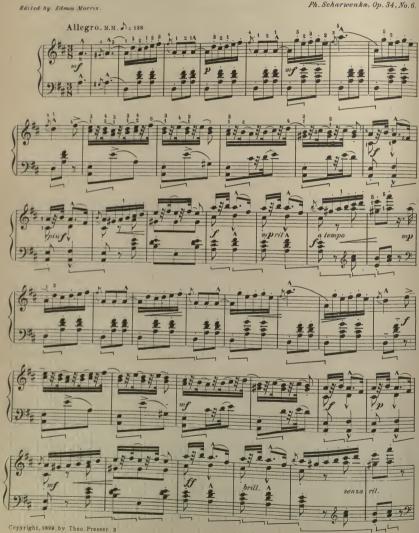
Nº 2729





TANZ.

Ph. Scharwenka, Op. 34, No. 6.





impractical harmony, and, indeed, those of ns who have npon. A book for these latter mnst be very elemenimpractical natured, and, meets, to actual composition and the tary, with the most explicit directions. For the more teaching of harmony and compositiou, and who are ever searching for theoretic works to help us, and to serve as deed, it does not quite lead to dropping of the study text books for our instruction, know and appreciate how unsatisfactory are the harmony books yet published.

From Rameau and Gottfried Weber down to the present time numberless attempts have been made to delineate the underlying principles of composition, all of them containing points of interest to students and composers, but all falling short of a full and sufficient, yet concise and graded, presentation of the facts and theories which nnderhe all music, classic or modern, from Josquin de Pres and Palestrina down to Wagner and Richard Strauss. Books that seemed sufficient thirty or twenty years ago are to day antiquated and perhaps outlawed. It is, of course, too much to expect all this within the

limits of any oue book, even if consisting of several ear is the main thing to be accomplished in harmony volumes. Every writer ou musical theory has his special study. hobby. This is but natural, and perhaps beneficial, as the field is too vast for any one man, and most of the world's progress has been effected by specialists. The chief trouble is that the specialists magnify their hobbies until these fill the field of vision.

It is safe and easy to criticize the works of any one long dead and gone. Therefore we rnn no risk of snit for libel or slander in recording the general conviction of "Theory of Musical Composition" of Gottfried Weber which is worthy of consideration from the modern point of view. If one has patience to wade through Weber's book he will find it clear and lucid and carefully graded, knowing nothing, and able to absorb only the least bit vices within the limits of chords already explained, and of putriment at a meal.

Marx's "Musical Compositiou" is interesting and fauciful, treats the subject of composition from a novel works move too rapidly for beginners in music, but adpoint of view, writes interesting things about musical composition, but does not give the subject matter which We search for. It is in no sense a text-book.

the legitimate successor of Richter, merely extending and amplifying the method of his predecessor in the Leipzig Conservatory, and bringing it up to date.

erly systematic. Some treat their readers as pretty advanced musicians, and take too many things for granted, and therefore disconrage young students; while others suppose the public for which they write to be beginfor the musicians and students who are of the average leading was first noted. It may go elsewhere. Water quickness of ear and appreheusion.

cises for pupils to work out, and are therefore of small architect. use as text-books. Some have as their exercises the most mechanical, dry-as-dust phrases, which ntterly fail of harmonic gravitation. A positive rule is the tabulato interest or stimulate the student. Some enter npon tion of a certain strong tendency in musical progression. long, metaphysical disquisitions, hard to follow and Regative rule is the tabulating of the nussatisfactoriit were not sufficient that the ear finds them unpleasant. for which the experienced ear finds a justification. An objectionable thing in many books is the omission of

The text-book should be the conservative force, and

The text-book should be the conservative force, and other part.

piano and organ, and those that are practically hegiu- justified.

notation, of tonality, of the structure of the scales, with as to the value of a rule which is as often violated as a pretty quick ear and with some conception of the most observed, and cynical young composers are becoming ordinary chords and their positions. The latter must be Our title suggests the possibility of such a thing as supposed to have no such previous knowledge to build advanced such a book will prove very tiresome, if, in-

The proper book for advauced students should present, in rapid but concise order, the doctrine of intervals; then of chords and their succession from the simplest to the most complex and nunsual of recognized gennine chords with chromatic alterations and modulations; then the use, explanation, and justification of additional notes, such as passing notes, suspensious, etc., and with real musical exercises from the very first-some with given soprano, others with given bass, to be worked ont on the basis of true counterpoint by the pupil, the latter the quait but pure and lovely harmonies of Palestrina to be obliged to rely largely on his own wits, and espe- are more appreciated as the years and the supposed adcially on his own ear, for, after all, the training of the

Then there should be an analysis, with proper explanation of the numerons exceptions to the rules which have been laid down and exemplified in the book. For the benefit of students working without a teacher, a key at the back is nseful. Beginners should be supplied by a preliminary book fitted to their needs.

writer prefers, for students of considerable proficiency at works of a good musical library, and he will easily the musical world that there is no work antedating the the plane or organ, Jadassohn's "Maunal" and Clarke's invent the necessary exercises. The important thing "Harmony." Both are clear, with exercises interesting to the ear and requiring real thought and ingenuity for their working out. The former keeps his scholars too should have the feeling of Moses on approaching the long on given bass work, while Clarke uses only soprano but tedious and pedantic. He regards his readers as exercises, leaving the scholar practically to his own deneither sufficiently exemplifies from modern writers who have let down the bars of classic rule and custom. Both vanced students will find them useful and helpful. They reach the same goal by different routes.

harmony has yet to be written. Donbtless it is yet too occurred to you that musical practice has the power to 80hu, Clarke, and Goodrich have all written valuable early for such work to appear, for our whole system of form and to perfect the character of a faithful stncomposition is in a state of unrest, of fermentation, of dent?" No doubt this has come np in the mluds of points and in different ways, except that Jadassohn is change, and development. What was day before yestermany teachers, and those whose experience has exday deemed ontrageous, was yesterday thought only outré, is to day perhaps allowable, and may be to morrow an affirmative answer. Anything which is systematic, considered admirable. Is there, theu, no use for har- as all practice should be, tends to strengthen and to demony books? no such thing as a science of harmony? mony books; no such thing as a second of the satisfactory. Some magnify anduly the importance of Surely there is to day as much sense of eternal fitness as it; be gains the power to move along in certain lines. certain small effects or progressions. Some are not propwas centuries ago.

in the absence or presence of the nail. The leading tone ners, and witless ones at that, and are therefore tedious ever gravitates to the tonic as much to day as when its may rnu nphill. Capillary attraction draws the sap of Some anthors have pet theories which their hooks the tree from the ground to the topmost twig, possibly must bolster up and sustain, no matter how unnatural hundreds of feet in the air. The result is our extraordi--forexample, Riemaun, with his chord built downward nary vegetation. Yet there is a law of gravity which develop and strengthen the individual, and prepare from its top note. Some books contain few or no exer-

No more successfully can the composer ignore the laws understand, and of small practical henefit, such as Dr.

Range Hauptmanu's works and Richter's two-page note trying its exceptions. If a law is violated it is, or should be, to account for the prohibition of parallel fifths, as though for a definite and sufficient object to be thus attained

exercises for working ont with given soprano. It is as while anchored to the basis of first principles and real important for important working out with given soprano. It is as while anchored to the mass of the application of the reserved of the reserv and leading of voices, should then huild ont and develop Certainly, it is impossible to write a book of moderate the variations and exceptions to these tendencies and size that shall ampply the wants of the two classes of leadings and fortify itself with modern examples, and stadents—those that have already a good knowledge of certainly with such of the latter as can be explained and

COMP THOUGHTS ON PRACTICAL HARMONY. ners. The former are supposed to have a clear idea of Students of modern works are disposed to be skeptical numerous who express their conviction that in musithere is no such thing as law. Yet we can certainly say to-day that trne art is perennial. Compositions that depend for their acceptance and success on their being peculiar and piled np with discords, and not in their inherent beanty, may be safely left to the oblivion that vawns for them.

It is truly significant that Beethoven and Schumson in symphony or chamber music. Mozart and Gounod in oners. Bach and Handel in oratorio. Verdi and Schubert. in concert songs, and Chopiu in piano music, hold their own right alougside of the so-called advanced writers of to day; and that there is often a positive feeling of relief when the classic work, with its symmetric, clear-cut, inspired themes and development, follows its modern and highly spiced successor on the same program. Even vancements on on

But to return to our subject. The study of harmony is essential to great success in playing or even in singing. and certainly it is a sine qua non for the composer who spells art with a capital A. But while the science is so unsettled and in a transitional state, more depends on the teacher than on the text-book. A good teacher of harmony, as also of piano, singing, organ, or violiu, can get along with almost suy book, or without suything Of the text-books already offered to the public, the more than a host of pieces and examples drawn from the for teacher and pupil to cultivate is reverence for aud devotion to real beauty and a high purpose. They hurning bush-"Pnt off thy shoes from off thy feet, for the place whereon thou standest is holy ground.'

PRACTICE AND CHARACTER DEVELOPMENT.

A WRITER in the "Non-Conformist," an English From all this we deduce that the true text-book on musical journal, asks the question, "Has it ever tended over some time will have uo hesitancy in giving velop character. Rontine hardens the one who follows tice, even of such "dry" things as technical exercises, The magnetic needle may be entired around the circle unfolds new ideas, new values every day, and thus the by a nail, but its tendeucies are ever due north, whether student learns that faith in persistent work which is a most necessary stimulus to faithful, continuous labor. He knows that success is sure.

This unfolding teaches the lesson that in other things, besides music, patience and persistence must bring their reward, thus developing character in a most important manner. No vocation is a worthy one that does not daily llfe.

Teachers should pay attention to this-that a pupil learns to work in such way as to strengthen the character along those lines which make strong men and women, for music can do this, although careless, ludifferent study will not. It takes earnestness of purpose, as in

THE French have the record of being the cleverest and most interesting of writers on the subject of art. They have a saying that has much strength and truth when applied in art criticism. A Frenchman does not, like many of those we meet at concerts, say "I don't like that piece; there's nothing in it." No! his remark is, " Cela ne me dit rien" (That says nothing to me). Which is the better ?



BY E. A. SMITH.

11.

(In the previous article on the above subject Mr. Sauth considered a number of points bearing apon musical education, and coundered them from the standpoint of pedagogies. The special points were in regard to the qualifications, object, and compensation of the the quality of his work, his tuthience and manner The present instalment concludes an article that deserves must careful and thorough reading, as well as

DUTY OF THE TEACHER TO HIMSELF. A teacher should improve himself. There is no exense effect from that intended.

for ous baving taught a series of years, and at the close Parents should know how the child is progressing, and be found no more competent or cultured than when he they should be given a fair and honest answer to their

ward in acquired power of illustration; power to control the improvement of the child. one a -elf | ability to control others ; confidence in futurs success | knowledge that one is, day by day, doing better work. Yet in his growth the teacher should take heed that It is not so entirely in one direction that a mere hopby is ridden. He should remember that a course of practice that has long had the sanction of the wise and good is likely to have a large measure of truth in it. A hobby is usually extreme. It may have some merit in It but it may also nousees much of error and while one all, may be no nearer the best than if it had never been

REWARD OF THE TEACHER.

stant growth of mind among his pupils; he has the such a work upon the life of a child, and, therefore, the pupil. its effect upon the very life of a nation?

ATTITUDE TOWARD OTHER TEACHERS.

Pupils often come to one for instruction directly from another teacher in the same locality. It may be that wisdom by intrusting the teaching of a child to most ations only, or as a matter of convenience, and not because of superior advantages offered in the course of instruction. He that as It may, the teacher has no right to make disparaging remarks concerning his predecessor's work, nor to eucourage the pupil to make complaints that may be gross misrepresentations. Such a course is selfish and najust in the extreme, and it is often the cause of much contention among musicians. No two persons teach just alike. Machines only do thlugs in the same, already ped manner. So the hest results may be assess, already and after all it is as a same, already and after all it is as a same already and after all it is as a same already and after all it is as a same already and after all it is as a same already and after all it is as a same already and after all it is as a same already and after all it is as a same already and after a same already and after a same already and a same already are a same already are a same already and a same already are a same a sam suits that count the most. Pulling down another's work is not a good way to build up ons's own. It encourages a spirit of envy and malice that is bound to do its miserable work, causing music to become a source of perpetual discord, whereas it should be the harbinger of peacs. But the cause is confessedly not with music Itself, but in the prejudices of those who should be its friends and defenders.

Teachers should sncourage each other. They may thereby add to their own storsbonse of knowledge, Should Teaching Be Considered a Profession? strengthen their own weaknesses, and engraft much of Many of the best minds of Europe, as well as in our

others. Giving does not impoverish. It enriches, and, the teachers will, as a body, be found in the van. liks bread cast upon the waters, it shall retnrn, bearing tenfold in blessing. Yet many teachers are so exclusive with their education, that they would impoverish the cornered in the market.

ATTITUDE TOWARD PUPILS AND PARENTS.

inquiry. Parents, if 'accurately informed, may the The consciousness of growth finds its immediate re- better cooperate with the teacher in all his efforts for

THE LESSON.

To take up so much work at one time that it can not be done systematically or fully understood, is, of course, easily approached, except by many rugged intervals of pieces of a medium grade of difficulty?

rears. For who can estimate the value and influences of spirit in it for themselves, therefore can be but little for promptly.

contents may be poured indiscriminately with unvary- this record to show composer's name, title of the piece, ing capacity, and then mixed by a little shaking. Here purpose for which it is suitable, grade of difficulty; if a incompetent hauds. In other things besides education publisher, and of the editor, if it should be printed with men exercise their common sense, but in education, special notes. Every piece given to a pupil should be where a child can have but one chance, as he can he a listed in this way, and the book kept as a permanent child but once, and where success is everything to him record. It will also be found a useful thing to subdivide for all time, and where a single mistake may often prove and to classify under heads as popular, concert, classical, rninous-here the child is often under the influence of technical, etc. educators whose very presence is demoralizing and perand attitude would stimulate and inspire the mind with works recommended. a thirst for the highest knowledge. Powers would be In the same book or in a separate one I would also keep balances and marks the destiny of the man.

another's ideas in such a manner as to be a positive own country, hold the opinion that teaching should be a WE all know the versatile man—how he charms us Adapting another's thought and method is quite a different thing from adopting it. The one is service imitation of the professions. Either in money or honor it by no But it is apt to be a dangerous gift nuless well continued in the professions. tion, precluding thought and individuality, making only means receives the share which it so richly deserves. trolled. So, also, it is very unwise for the music student machines of men. The other makes the men who make. The standard of teachers, no doubt, should be raised, to attempt to qualify himself for teaching a number of great industry. So the teachers who have had better the consummation of such a goal? The teachers can over a wide range of activities.

EDUCATION AND ITS DEMANDS UPON A advantages than others—through force of circumstances not do it all, nor should it be expected or required of it may be should be the more willing to impart to them. I venture to say that in any forward movement

APOSTROPHE TO EDUCATION

O. Education Supreme, what follies are committed in with their education, that they would have a not be thy name! What inconsistencies thou hast to meet! What battles fight! What victories win! What prein-How fortnate, then, that knowlege can not be monop-dices overcome ! Church and State upon thee for assist. olized by men! It is as free as the sunlight, and it is olized by men! It is as free as the sunnight, and it is a dornest the brow of kings better than his crown; upon as impossible to lock it up as to imprison the rays of a thee princes call, and to thee wise men make obeisance, Thou art mightier than the sword ; thou shapest the pen in its onward course ; poetry gives to language thy best Teachers many times make the common error of estate, while music speaks when thoughts too deep for praising all that comes before their notice, but such is a utterance wait upon the tongue. So must thou ever mistaken encouragement, and results in an opposite remain man's great ally and friend, O Education Sp.

A RECORD BOOK OF COMPOSITIONS AND WORKS IN MUSICAL LITERATURE.

BY W. J. BALTZRIJ.

A READING of three of the departments of THE FTUDE inadvisable. In such case a species of superficial cram- Mr. Mathews' and Mr. Van Cleve's Letters and the ming is acquired that can only prove detrimental to Questions and Answers, suggests the idea that many good results. So a pupil who is pushed beyond his teachers meet with a demand that they can not sprain capacity for appreciation can not enjoy his work nor do The inquiries that are answered have to do with such it justice. Often a dislike is created for the best in troubles as, What shall I give to pupils in such and such music when this plan has been carried too far. The best a case? What pieces are there available for a certain ls only studying and observing the good, others may needs preparation, and, like a great mountain, it is not kind of training? What are good concert or recital

rough, ascending ground. To make the study of so Now, it is fair to say that the majority of teachers have great interest that it becomes a pleasure should be an used pieces which would be available in a considerable object of the teacher, who must of necessity devise his number of cases, only that memory has proven treacher-The teacher's path is not always strewn with thorns. own expedients, and if he possesses marked individuo one and no record has been kept. It may not have He has his own peculiar rewards He perceives the con- ality his own will usually be found the most successful. occurred to some of the teachers who read THE ETCHE To reach the mind of a child, and to arouse an in- that the answers to questions in the three departments considerances of being angaged in a useful and honor-terest, stimulating in him a desire for knowledge, has named were not intended solely for those who made the able calling. He is not infrequently held in grateful its many-fold reward. It also awakens the mind of the inquiries, but for all others who had met, are meeting, ramembrance by his friends and pupils, and his nams teacher, and this is of no small importance, as teachers and may meet with the same troubles. I say "may eakindles the sentiment of graditude and warmest emoeasily allow themselves to get into a rot, and to fall into
meet," for the reason that difficulties are constantly tion in the hearts of many of his pupils, even in after routine work so mechanically that there is no interestor coming up in teaching routine that ought to be overcome

The suggestion to be made is that every teachershould The mind of a child is not like a jug, into which the keep a record of pieces that he has found to be useful;

nlcious. As "the child is father to the man," under ning of this article. If the teacher will read the three such conditions, is it to be wondered at that the moral departments to which attention was directed, he will He should also have ideal views. Such an influence find it very advantageous if he has made a record of the

awakened that would call forth the higher faculties into note of works in musical literature hearing on certain harmonious action. The mere possession of facts is not subjects which have been recommended from time to an education, else were an encyclopedia better than an time as having value to the teacher and the studenteducated man; but it is the best use one can make of the

This is a particularly useful thing if one lives in a few or many facts he may possess that weighs in the locality in which there is no public library or collection of works on music that can be consulted.

profession, calling, as it does, the best energy, demand-by the readiness with which he turus from one subject the machines that move every branch of this world's but what encouragement does the public offer toward different instruments or to attempt to spread his labors event ladouter. So the teachers who have had better the consument of the consument

THE PUPILS' RECITAL.

BY T. L. BICKABY.

As the very first words of this article I would say that the recital is the best form of advertising the teacher has. It is one of his most powerful allies in obtaining satisfactory results in the way of pupils' performances, and is one of the best and most effective means of getting and relaining patronage. In face of these facts no teacher can afford to ignore recitals—provided they are given in the right way, in the proper spirit, and with a correct conception of what they are

In the first place, teachers do not sufficiently discriminste between concerts, artist recitals, and pupils' reitals. These are three distinct and different affairs. higher classes. So far from giving offense, it acts as an 3. Neverelight a passage. If you drop a note or strike Papils' concerts are a misnomer. Pupils can not give a concert, in the proper sense of the word. The term "artist recital" explains itself. But if a program is to be played by pupils, advertise it as such; make it free- if a pupil flally refuses to play, that settles it. I never that is, make no charge, and devote considerable effort to get the right kind of people to attend. Then the teacher must never miss an opportunity to impress upon parents' part would do more harm than good. On the might as well be amusing yourself in some other and the pupils and andience the right ideas of what such a

First and foremost, emphasize the fact that it is, primarily, not an entertainment. The pupils' recital is, in fact, neither more nor less than a recitation-made to 150 or more people instead of to only one. If the papils understand this, they will play with much more comfort, yet they will be just as anxious to distinguish themselves, or at least to play creditably. If the people in the andience know this, they will not be so liable to criticize or to find fault, nor will they look for undeserved praise for their children-a tax which some teachers seem to have levied on them, to their evident disgust. Under these circumstances pupils' recitals can be given is a wonderful stimulant, and often works wonders later. mistakes, and play in a hlind and expressionless way. often-once a month at any rate. Thus every pupil has an opportunity to appear three or more times each year, preventing all heart-burnings or disappointments and offense.

is customary, the programs can be shorter, and are are given in the right way and in the right spirit; if applied to the task in hand. certainly more satisfactory to the listeners. To inflict they are looked upon as an integral part of the musical twenty-three or more amateur efforts on an audience is instruction, and an indispensable part; and if, in their greatest importance to beginners in music, especially little short of criminal—besides being utterly useless to preparation and arrangement, the teacher devotes a cerbeginners upon the pianoforte—that complicated, subtle, the pupils; for, as I have already said, the recital is tain amount of time and thought and study, -there is and wonderful instrument which leads all others in is to accustom the young players to public appearances has, and are of the greatest possible use to those partici--not to show off, but to gain confidence and assurance. pating. Of what benefit is one annual appearance going to prove to any one?

It is only too often a source of worry for weeks previous to the "trouble," and just as often a subject for remorse for weeks afterward.

Now, if these affairs are to be given often (and they must be, if the pupils are to derive any benefit therefrom), it is evident that if the class is small, the difficulty "as a means of holding pupils and gaining new ones, glad to play or sing on the least provocation. In fact, this outside "talent" is a very desirable matter, especially in the case of vocal music. Nothing is more tiresome than a program of amateur piano numbers, played by children. A song adds a pleasing variety. As the pupils come. Sometimes it happens with more advanced playing. Let me try to indicate a few plain paths that box or an automatic piano than from a human music-players that the playing. Let me try to indicate a few plain paths that box or an automatic piano than from a human music-players that the playing. Let me try to indicate a few plain paths that box or an automatic piano than from a human music-playing that the playing that the playing the playing the playing the playing that the playing the play players that they will be required to play when they one quite prépared a new solo. Here is where I . Kestrict, as much as you postent out, etc. and the come from of thought and feeling. Thought may be like need to the discount is useful and a complete on the audience a little deception, which the arms to give striking power. Let that come from of thought and feeling. Thought may be like need to the other complete of the complete o is useful and certainly harmless. For instance, suppose the fingers. This is the only way to improve delicary, exdisconnection of the audience a little deception, which
the arms to give striking power the sum of the suppose the fingers. This is the only way to improve delicary, exstrick, yet wise father, who insists upon correct bearing
the fingers. This is the only way to improve the fingers. This is the only way to improve the fingers.

This is the only way to improve the fingers. This is the only way to improve the fingers. This is the only way to improve the fingers. This is the only way to improve the fingers.

This is the only way to improve the fine of the financial forms the financial at one recital Nellie plays Moszkowski's "Etincelles." According to the program, however, she does not do

the means by which they are suspended above the keys. to fine program, however, the does not do
the means by which they are sungenmeasure at a service of the means by which the means by "Soaks," The French of the modern audience need exercise, and play it not only for technical correctness, quillity or mirth, gravity or tenderness, or some one of mode to form the form of the modern audience need exercise, and play it not only for technical correctness, quillity or mirth, gravity or tenderness, or some one of mode to numerous to mention. not be feared, nor their musical memory either.

piano, and organ, etc.

THE ETUDE

The first part is taken by what I call my "kindergarten "-the little ones. The second part is played by no matter how correct, will always be more or less a group more advanced-intermediates. In the last part wooden and soulless. I present the best I have to offer. It might seem at first What I have just said does not apply to scales, of that this would tend to give offense, as it naturally leaves course, or finger-exercises, which are the mere alphabet no doubt as to who are the hest players. I prevent this of music. But it does apply to anything in the way of by continually reminding the players that they must a musical sentence a melodious or harmonious combinawork and make themselves eligible for promotion to the tion of notes incentive to increased work.

all pupils to play in public. I insist on it. Of course, to the rest. The beginner whose habitual comment is, appeal to the parents. These matters must be settled but a mediocre and stumbling player. Unless you debetween the pupil and the teacher. Coercion on the terminedly put conscience into your playing, you other hand, I have had pupils who, from natural in- cheaper way-for that is all your music will ever amount capacity for music, or inability to acquire any skill, to. were never placed on a program, for to do so would be 4. Aim from the very first to be rid of self consciouspainful to the player and her relatives, and very un- ness. You can never play well while you are thinking pleasant for teacher and audience. The best way, where of yourself, your effort, or another's opinion of your it would be inexpedient to place a pupil on a program, effort. Concentrate the powers of mind and will upon is to be as frank as possible, and explain matters to both what you are doing. Any current of subconsciousness pupil and parent. The teacher may have one name less is sure to run counter to the current of direct mental on his register, but he had better lose a pupil thus than effort and confuse it. Attention is something which, lose him by an injudicious recital flasco-because he cer- like a hair, cau not be split or divided. If you think of tainly would lose him. However, extreme cases of this yourself in the least degree, there will immediately be kind are rare. It is very seldom that a pupil can not a confusing and blurring of mental energy, during learn something simple, and one successful performance which you will lose control of your fingers, make

benefit of the young players; forther, it is not for the only forgetful of self, but lorgetful also of the teacher's audience. It is not primarily an entertainment. If it proves to be one, so much the hetter. They can be, and Further, if the recitals are given more frequently than often are, highly entertaining and delightful. If they undistracted mental energy of the papil will be directly simply a public recitation, the chief advantage of which no doubt that they are the strongest ally the teacher

REGINNING ARIGHT.

BY PAUL PASTNOR.

"Well begun is half done," remember. The emphasis helongs strougly on the first word of the proverb. If you simply think of beginning and "getting a good quent recttals, and this will gradually disappear, for, to start," rather than of beginning right, you may have to good Mr. Braine, in The ETUDE for September, 1888, go back and do all your work over again, with the control of the majority do not. added difficulty and labor of unlearning and nudoing Those of the latter class, however, can often be made to what you have already accomplished. This caution think and to feel If the right means be employed. They what you have aircast accomplished to use intelligence from the very dawa upon untitle help for a while. There are in every applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies with especial force and significance to young should be compelled to use intelligence from the very applies. applies with especial rotes and squared and applies with especial rote and squared commencement of musical study, if they have an aver-lore quite a number of musical people who are only too planes players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have an aver-plane players, who are more agit than almost any other commencement of musical study, if they have a supplication of the commencement beginners to enslave themselves to wrong notions and age amount of that commodity to begin with. If they habits at the outset. Every musician knows how have not, or will not use what they have, they had terribly, how discouragingly these had habits and better not attempt to study music, as they will never methods cling, after they have been indulged for a little make anything but musical machines, and very poor while. It is of extreme importance that the beginner ones at that. should start right in the fundamental principles of piano-

1. Restrict, as much as you possibly can, the use of the nagers. This is the only only only of the control of the contr of the arms as merely the scafolds or rests for the hande, passionate and strong mother. Governed by the one,

but for expression. The simplest musical phrase has moods too numerous to mention.

Another thing that I think worth some consideration some beauty and some meaning, is capable of being renis the arrangement of the program. At one time I was dered with some expression. This is easily proved by in the habit of giving junior and senior recitals, but I listening to an artist's rendering of the most elementary gave that up for several reasons: chiefly because a passages. If every word is essentially a poem, as Emerjunior recital was imposing too much on good nature. son affirms, then every musical phrase is a little song. I now arrange the program in three parts, opening and By seeking to express these little songs, at the outset, closing with a duet or some combination of violin, in whatever you play, you will attain, naturally and progressively, the subtle art of expression. If you neglect expression entirely, as a beginner, your playing,

it too indistinctly, go back and play the passage over Now, the question might be asked here, if I require until every note is clear and hears its proper proportion "Oh, that is well enough," will never become anything

In conclusion, remember that the recital is for the A good music teacher always tries to make a pupil not presence. If this habit can once be established, nervoususss will entirely disappear, and the undivided,

> These four plain paths are, I am convinced, of the popular esteem and use. If followed promptly and faithfully, the above suggestions ought to forestall many a mistake and many a regret. I sincerely hope they may prove of use to readers of this journal who are just beginning their musical education.

THOUGHT AND FEELING IN MUSIC STUDY

BY MARIE MERRICK.

SOME music students naturally exercise feeling and

One can get infinitely more satisfaction from a music-

Any acceptable musical performance must be the child

THE ETUDE

TOWNS.

BY PERLEY DUNN ALDRICH.

Some recent occurrences in the course of my teaching have led me to realize more than ever before the value of a musical atmosphere for the proper advancement of a student in his musical education.

The young student who comes to a good teacher from a small town usually has a most vayue idea of what he wants to do, his Ideal being measured by his circumscribed surroundings. He has a fine voice, perchance, and his country andlences have velled themselves hoarse at his low C. which was a cross between a growl and a gnlp; or his high C, which was second cousin to a warwhoop; and the nuhsppy fellow never suspects that it is not all as it should be until he places himself in the of the people to he seen in it. hands of a good teacher.

Now, the endeavor of the teacher to replace this low ideal with one that is worthy his talents is often heavily handicapped by an atmosphere which anrrounds the atudent created by a lot of enthusisatic admirers, who know about as much about music as a cat knows about paleontology. Both in their thought and speech they intluence his mind to believe that the loud, harsh tone is the one to cultivate, and that poor music, with its mandlin sentiment, is what he needs to study. They appland only the inartistic, and misunderstand his first feeble steps toward what is truly artistle, thus making it difficult for him to form new ideals-for this he must do as his vision enlarges.

Now, all this has a depressing effect apon the mind of the student, and keeps him groping in the dark for many anywhere?" weeks or months, and is the cause of more fallness than we, as teachers, realize many of which might be avoided if we could surround our students with a musical strate. a sigh phere, which would overcome this evil until it had dis-

I believe thoroughly in the efficacy of a thorough musia quantity of music, but I do mean a quality of music. The greatness of an artist depends upon his quality, and not upon his quantity. We do not measure an artist hy his speed or his power, but by the sensitive balance of qualities that appear in his performances.

Of course, a "musical atmosphere" is a very indefinite term, and can not be measured by the chemist's appliances hat we may be certain that when a student is

mote from musical centers, and only hear occasional company. visiting artists, and those who have been through this stage of the game know how great an incentive these she said. "I think I almost know it by heart," visits are, and how, for a few succeeding weeks at least, efforts are made to emulate the delicate touch or the fine diction of the artist. Sometimes an occasion like this gives an impetus that lasts through a whole musical bitterly, career, and gives color or trend to a whole musical life.

Another suggestion occurs to me in this connection that I think may have value. It is the study of musical self. No chance of an engagement still, you say?" history as an art. I do not mean merely the memorizing of a few dates. Let the atndent study the art from The next atternoou she did not see him at the eating the like models, and not from what people say about them. bouse, and she wondered why. It was because he was rang through the bouse. He stood bowing amid the destingtion of the composer with th Where he spends afteen minutes studying the history, ill. When he recovered and was able to leave the pare and simple, let him study the mosic of the same bonce, a pale and pitiable object, with his pale face and that was not to be yet. The prima donn must be the transfer of the same bonce, a pale and pitiable object, with his pale face and that was not to be yet. The prima donn must be the transfer of the same bonce, a pale and pitiable object, with his pale face and that was not to be yet. actual study of their compositions?

light to any artist, and be will learn, if he has not already done so. that even the quaint old sunsical idious of the state of the sta early days, in the hands of the genuine master were alive with the glow of real musical feeling for beauty, in the same way that the canvases of Glotto and Cima-

musical centers, can create this atmosphere by the exmusical centers, can create this actions and money. The first thing, by glancing at a newspaper. "M. Theo Farr!" The phere by the study of the great masters.

----AFTER WEARY YEARS.

MUSICAL STORY

THERE is-or there used to be-in a little street in the neighborhood of the British Museum, an eating-house landed at the door, whose principal recommendation in the eyes of its patrons was a three-course dinner for sixpeuce. It boasted a "first-class room," and this was interesting on account sprang np with an exclamation of amazement,

On a certain January afternoon, however, the room contained but two customers. They were a girl and a her errand, "Tell me all! You are a rich man?" young man-strangers to each other. Both ordered and ate their dinner firtively, and both seemed to he ashamed of heing there.

"Will von be offended if I speak to von? I fancy we are in the same profession ? "

rueful laugh. "What makes you think so?" "Yon look musical. Aren't von?"

"I sing," she said. "And you?"

"I imagiue I compose."

"Have you done any good?" inquired the girl, after

"Not yet. I only hope. Have you an eugagement

'Not now; I am trying for one."

"It's an uphill life," observed the young man, with

"Hateful!" agreed the girl; and there was silence hope, the manager in expostulation.

When they had paid their sixpence each they left. cal atmosphere for a growing student. I do not mean hat stood at the door together. She held out her hand to him and wished him good-hy,

"Good-hy," replied he. "Oh, one moment! Will yon tell me your name?"

" Alma Brettan. And yours?"

"Mine is Theo Farr."

'Any good fortune yet?"

Many young teachers and sindents are, of course, refessional London—and each found delight in the other's bis hand abook a little as he turned the page.

"I have brought you back the acore of 'Francesca,'"

"You like it??

"It is really a masterpiece."

"And yet no manager will look at it," he said, friend ahould he grateful to yon."

"Wait | Be patient !"

"I sm worn out with waiting. Bah! talk of your-

" None !

The next afternoon she did not see him at the eatingbooks, a pair and pittable object, with his pale face and that was not to be yet. The prima donna hause sever anothing about the Scarlattic or Carissimi from know anything about the Scarlattis or Carissimi from way to the shably table d'hote; and now it was his turn there together, while Paris screened itself hoarse. to wonder, for his fellow-bohemian was not there. And

A careful examination of their works will be a real dewinter stole into spring, and spring into summer, hat

gay Parisian hotel. The bridegroom rises to return

gay Parisian hotel. The bridegroom rises to return the parisian hotel. The bridegroom rises to return the parisian hotel the parisian hot to wonder, for his fellow-Bohemian was not there. And

bue were made to glow with spiritual life in spite of the came out of one of the great railway stations into the atreets of Paris, tired and travel stained. The company The study of the real music of all epochs forms a musi- with which she had been touring the French provinces cal atmosphere for the student's mind that would have a continual and natifiting infigence on his modelal life. cal attricepter of our statements among the statement of the statement of the capital poor a continual and applifting influence on his musical life, and friendless, in search of a new engagement. She there may be no accounting for the time."

DRAWBACKS OF MUSICAL STUDY IN SMALL The young teacher who is by himself, away from the entered an unpretentious restaurant close by, and, while of copres, is to hear great performances, and when this name leaped ont of the page and struck her eyes. The is not possible the student should make his own atmos- Farr in Paris—in print! Another moment showed her that "Francesca," a new opera by an unknown composer, was to be produced as a venture three nights hence Her capital was considerably under twenty five dollars She would go to him and beg of him, for the old time's sake, the favor of a small part. She swallowed her meal in ten minutes and made her way excitedly to the stage door.

"M. Theo Farr," the doorkeeper informed her, "was lodging in the Rue Trouchet." In a few moments a cab

"M. Farr! Is he in?" she asked, excitedly,

He was smoking in an armchair by the window, and

You? Is it possible? Oh, how glad I am !" "Tell me all !" she cried, when she had explained

"Oh, no, no-a very poor one. I teach and write songs-bnt I've the chance of fame at last. The work is being put on as a stop-gap, so to speak; but if it suc--" He caught his breath. If it speceeded he was "made!" Time flew, and while they were dis-"In the same boat, at any rate," she said, with a little, cussing the possibility of his securing her a small part at so late a date the door was opened violently, and s stont gentleman with a perspiring face horst in upon them. Theo paled at the aight. Instinctively be knew the manager had brought bad news.

"Your prima donna has the influenza, and 'Franea' can not be produced. That is all !

The young man stood motionlesa. At a blow his world had crashed in ruins about him. The next instant Alma snoke .

"Will you trust Francesca's music to me ?" Both men started as if they had been shot-Theo with

'Yon?" echoed the latter. "Who are yon?" "I am nobody," she said, calmly; "bnt if you are

willing I may he some one yet." 'Bnt-hnt are von mad? You could not study the

acore by Thursday night." The familiar mnaic was lying on a chair. She saw it,

snatched at it, and thrnst it into Theo's hand. "Play the accompaniment to the 'Invocation,' " she

said, "I am going to sing it." She began quietly. She realized as the first bars left

'No. Promises—only promises—and they mean so her lips that ahe was singing for the crown of her ambiconstantly in the company of one who is always thore little," she replied, disconsolately. They had met at tion; more than all, she knew that ahe was singing for oughly artistic, he must be influenced by the contact, at dinner again; they now met there daily. It had become their habit—the custom of these two waifs in pro- as their eyes met. The manager's eyebrowa lifted, and

"For him I love-for him whom I adore!" Her voice rose, flooding the room, and when it died with her

last chord the manager caught her by both hands. 'Mademoiselle," he said, gravely, "I shall have the honor to submit a contract to you this afternoon. Your

But Theo aaid nothing. Only his face spoke-and it

waa eloquent enough.

Everybody knows what happened. When the curtain fell on the last act of "Francesca" the audience rose to

and he should breakfast in a restaurant to-day, because "it was in a certain reataurant . . . seven years It was an Easter morning, seven years later, as she ame out of one of the great railway stations into the haps," etc. And the bride laughs merrily, while the people wonder why.

BY HELENA M. MAGUIRE.

In his treatise on education wise Herbert Spencer has followed by a temporary ascendancy of the contrary is schiered by coordinating the antagonistic errors, and, for play is cultivated, their repngnance for work, as classics must still be fed upon predigested mental food. at length, perceiving that they are opposite sides of one

This one paragraph pictures quite plainly the course pendulum which swings back and forth through time. pever resting, tonching first one extreme, then the other, but never stopping at either; sweeping on with a perfect equipoise, balancing admirably at whatever angle it may chauce to be with time, despite the grnesome prophecies of all ages that the moment of flual musical dissolution is at hand. It has swung from the hard, dry teaching of the past; far over to the opposite method of dancing gaily through the whole gamut of music; from having no intellectual voice to being literally criticized, analyzed, and written to death; from having none but the very barest editions to work from to having no edition without some modern little great man's initials tacked on, and "revised and edited" almost out of all semblauce to the original.

as those who mourn for "the good old ways," or those addicted to this practice. Superabundant commentary been plucked, nor the last word said of music, and who can see no farther than themselves and believe that music hegau with them and must end at their death, would have us believe.

We have gone to extremes, but we are a people given error in our ways, it is but temporary error, born of the and contorts it into many a devious phase. There are apace in the musician's cranium than in his less gifted times-the rather too extreme revulsion from the errors still the conservatives on the one hand, who hold that brother's.

"We go too far," Yes, we do ; the trail of the superlative is over it all. In going into certain questions, we will find music pregnant with the "signs of the times," a tendency to apperficial indoment a struggle to make high-sounding avious and alliterative maxims pass for wisdom, and a wild grasping after anything new,

so called "musical kindergarten" methods as a first instauce. Many good people have busied themselves of prise hehind it, -one system gained wider recognitiou. scarf which Jenny Lind once dropped from a balcouy, was seized up by the crowd and torn into shreda before one could well catch a glimpse of it.

upon it as a short cut to fortune. Mothers saw in it a hreath away. grave and experienced gentlemen of the profession blew long winded notes of warning through the magazines, the burden of their lays being ever an awesome "beware! beware!

who resent the reviser a taking it for grames can unit of an object on the much size from all these divers pellets aimed at it and sixek on taking the sixe from all these divers pellets aimed at it and sixek on taking the sixe from all these divers pellets aimed at it and sixek on taking the sixe from all these divers pellets aimed at it and sixek on taking the sixe from all these divers pellets aimed at it and sixek on taking the sixek of the stuck on to it, and threatened to run down and roll ont tendency. every music teacher so inflated as to believe herself capable to teach without a "ayatem." It really looked, at teacher to lay aside old traditiona, expend many hardearned dollars, and teach according to the "system," while, in a rather unhappy state.

It is enough to say that we have as yet no musical doses." do not bring about that natural sequence in which faculture. The many be responsible for an unruly offspring, and I am work.—Hemitton Mebie.

such, is increased.

method introduced to us: learn to extract the good that which crops ont in our criticism, where the terre scidity and the control of the Philistine pulls endlessly against the florid ver of music's advancement. Music may be likened to a is in each one and to make it a part of that system which of the Philistine pulls endlessly against the florid ver every teacher must formulate for himself; and, instead hiage of the quasi-optimists, making a dignified, culof pronouncing each one either the "grandest invention tured critique a thing of heanty and a joy forever; the of the age" or "the greatest evil ever imposed upon same exaggeration which sent us crazy over pitch, from credulous musicdom," think of each as one step, only which aberration we are but now recovering; which one step, but nevertheless one step, and to be valued fashioned our mannerisms and eccentricities of dress, as such in the onward march of progress,—we shall have etc., to our endless ridicule, and sent many of na riding strnck one blow at the ridiculous superlative to which off astride the idea that the wisdom of yesterdsy is but we are thoughtlessly prone.

simplifying of music, we come naturally to speak of editions. In a recent interview Leschetizky said : "I have been asked to bring forth a new edition of Chopin, and I have declined the task. When I hear stiff playing, with many mannerisms, I at once conclude painfully, nohly and erringly, for the bearing of great that the performer has studied the Von Bülow edition. And yet this latter state is neither so poor nor so great I have often observed that American students are It is "ever-blooming." The last blossoms have not ia a testimonium paupertatis. Goethe and Lougfellow because errors are apparent is no sign of degeneration. need no commentators.

Thia statement of Leschetizky will undoubtedly be received with varying emotions, for over the question of editions also the superlative threads its way, and distorts but it has yet to be proved that it occupies a larger "first editions are the most correct because the least corrected," and laugh sardonically at the tangle which sin or by passion that we most offend, but by our "fooloften occurs because of the many interpretations to ishness." Musical errors are largely the result of simple. which the masters are subjected, as, for instance, when common, everyday foolishness; through this and by an editor, on receiving two editions of Bach which this do we most offend; the foolishness of exaggeration, appeared simultaneously, got dreadfully "mixed" on in speech, in manner, in writing, in playing that most an eight-note phrase against the Peters' for a long day see the multitude engaged quite earnestly and serideluged illustrate these faults prominently. Take the phrase, he gives it up, and asks plaintirely, "As Bach onaly,—apperlative in thought and given up to foolmarked no phrasing, which is right?"

Many are the opportunities given the conservatives to laugh, in the editions being issued every day; but the and those which have gone before, and making of them masic. For some reason,—not, perhapa, because it is pendulum swings over to the modern aide nevertheless, ballast with which to obtain a finer equipoise, a less the best, but more likely because there was more enter- and they are quite justified in asking that the vocal and wobbling veracity, and a more flexible discernment! violiu terms be abolished from piano music and replaced It was dropped into the musical world, and, like the by those which are applicable. And, again, teachers are much assisted hy a wise hint now and then as to an obscure melody, and by intelligent phrasing, if the revision only stopped there. But it doesn't. The It was something to talk about, something to write apperlative must needs make itself felt, and the whole people of greater New York contribute \$100,000 a year an something to talk about, something to write about, something to criticize. Young teachers seized sale reconstruction of the masters quite takes one's the appropriate and attreet plane o "artists" than 1500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and attreet plane o "artists" than 2500 mit as a set of the appropriate and a

Ia it not going too far to say that a master was "fetfeeding of which to their lambs might enable them to tered by the temper of his time," and so consider it classes and the poor often contribute more to any quilt enable them to tered by the temper of his time," and so consider it classes and the poor often contribute more to any quilt enable them to tered by the temper of his time," and so consider it tered by the temper of his time, and so compositions? Why not cause, in the aggregate, than the rich. According to a frisk gaily through the art of music. In the mean time necessary to recompose his compositions? Why not cause, in the aggregate, than the rich. According to a frisk gaily through the art of music. In the mean time necessary to recompose his compositions of their manufacturer of hand-organs, there are nearly 700 means that the rich according to a frisk gaily through the art of music. permit the masters to stand as representatives of their manufacturer of hand-organs, there are nearly 700 times? Let moderns he as modern as moderns can he, organs in the area of greater New York. Each man hut so to modernize the ancients is too much.

"Snperahundant commentary is a testimonium pauand cursed, praised and condemned, until it gathered who together the reviser's taking it for granted that all who resent the reviser's taking it for granted that all of an organ is \$2.50; when times are good, considerably who resent the reviser's taking it for granted that all of an organ is \$2.50; when times are good, considerably more. This is indeed a good return on an investment

One man revises Ruhinstein, adds notes, breaks runs in two and divides them np between the hands, and one time, as though it would be compulsory for every twines the music in and out and all about, with "commentary"; then he gramblea in a foot-note that this agreed thing abould be necessary. He takes the intel- materially in the appport of a permanent orchestra-Minutes rolens; and, torn between the threat of utter exter- lectual poverty of the sindent for granted, and we mination, the "notes of warning," and inner convicknowledge and unpermanuing man to construct the state of tion, a large percentage of teacherhood was, for one knowledge, and understanding, and it really is too bad while is

ties spontaneously develop. They have not brought afraid that the "careful editing" has a twin brother in about a gradual, nominal transition from the simple to "the superlative," judging from the many latter-day the complex. They take children in as frisky heings editions which leave the student no thoughts to think, with a love for play, and send them ont frisky heings no hard nuts to crack; so that if a dead master could with a love for play, the sole difference being that they see his music as it is now published, he must either in that the suppression of every error is commouly have learned one new game—"music." But that the suppression of every error is commouly have learned one new game—"music." But that the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game—"music." But the suppression of every error is commouly have learned one new game and the suppression of every error is commouly have learned one new game and the suppression of every error is commouly have learned one new game and the suppression of every error is commouly have learned one new game and the suppression of every error is commouly have learned one new game and the suppression of ever with teachers who have taken children fresh from the that the tendency is to make them so, and he could not army; that after one of these reactions the next advance kindergarten have proved this exclusively; their love but wonder that the youth far enough advanced for the

Well, it is the same story of exaggeration; the same When we learn to look quietly, intellectually, at each fault of carrying a good thing too far; the same fault the ignorance of to-day, attempting to trample down the Continuing the consideration of the movement for the melodists, content only with waking far-sway dissonances, remote and vague.

But the "coordination" is just as sure of coming to pass as the errors themselves; reaction always follows excess. All the lost past has been lived slowly and fruit. Music is not of the nature of a century plant. Musicians are of the earth earthy, and, I suppose, are possessed, as well as other men, of that "idiotic area" to which Oliver Wendell Holmes is so fond of referring,

In "The Fool's Prayer" Sill declares that it is not by the phrase question. After putting three editions for foolish game, "Follow the leader," in which we every

So, then, to coordinating ; adjusting the errors of to day

THE PEOPLE'S ORCHESTRA.

A NEW YORK journalist has figured it ont that the is only another illustration of the fact that the middle anywhere in the metropolitan area, except on Sundays. pertatia." It is, indeed; and there are musical devotees This manufacturer says the average daily earning power

> Taking the figures given, we find that the organgrinders collect every day, except Snuday, some \$1750, which in the year makes an aggregate of nearly \$350,000; enough, if invested in good securities, to assist very

-The regularity, promptness, obedience, fidelity, and The impulse which fathered the careful editing of character. No worker can keep his place who does not

From the German by Florence Leonard.

Hg who would be an actist must be a virtuoso so far as concerns the technical side of his art; he must do all with case, not with effort; his playing must appear as play, not as work. The more this is true, the better able he will be to limbue the form with personally and to make his consciousness the instrument through which means to this end that is the only legitimate use of almost what you will. The longer I live, and the longer technic.

" Musical musicians," the expression of Karl Fuchs, is, unhappily, no pleonasm. I am almost inclined to believe that It is easier for a camel to pass through a himself to preach the Gospel of Art to mankind.

eased with music anemin. The former sins against art the seriousness and responsibility of his work. feiter who molds the golden musical tone poured through mucht have shone musically bright, and blossomed and a would-be-woulful sivile, every note of a sustained melody, it is nothing but a knotted and gnarled limb of a tree mannerism, and makes use of such arts of magic to work may possess. hymnia has gifted him with a small intelligence.

trary perversion? Mozart forbids it by the snnny clear- work, were a form which may at first seem cold, but which does that mean?" It was a simple sign, such as I so as a teacher. glows with a deep, strong fervor of earnestness.

4

Herein is the eternal mystery of every gennine work of art, that although it is the product of a human will, in which spirit and form unite according to unalterable lles the distinction between the masterpieces of music tenfold. and the products of shifting popular taste.

the very fear of permitting an alien spirit to creep in, to be, after all. presents the rhythmic and harmonic masses of sound presents on the present of the prese

had harmonles, may have a fully developed sense of with a pupil about the title of a piece of music, which the pupil some relation of space of innsic, which if all your pupils are children, and they are made may make made no violin. It must, and are making good progress, ten to one you may make must no violin. It must, and are making good progress, ten to one you may master puno, violin, trumpet, rather, finte, est and zeal for the practice of it that I was amzed at are a good teacher, and you can well afford to be proud excepted, and dram, and commit all sorts of musical the case with which she harmed it. ery bal, and dram, and commit all sorts of masked the case with which she learned it. The old complaint of the fact that you are engoged in one of the solid miss, hief unumlabed—here he may be moved to tears by that it is as difficult to make the solid miss. miss hief unpunished—here he may be moved to tears by that it is so difficult to get children to practice I do not callings God has given man to follow—that of "teaching a burg pips or a barrel organ, and attain astonishing pro- anstain, but I am not arranged that he had to get callings God has given man to follow—that of "teaching a burg pips or a barrel organ, and attain astonishing proa bug pipe or a barrel organ, and attain astonishing pro- anatain, but I am not anyprised that children do not the child." ductivity in composing. --in fact, have a very satisfactory take on interest in their music, when I see the class of option of his own knowledge and skill, and yet have music and the methods-if methods they are-some. hardly a drop of indescal blood in his velus, or an atom teachers use. Interest the child and he will practice of of musical intelligence in his constitution, and even his own accord.

TEACHING THE CHILD.

BY FRANK L. EYER.

"THE child is father of the man," said the poet. What kind of men and women, then, are we, as teachers of these children, going to make?

There is nothing so frail, nothing so impressionable, nothing so pure, as the sweet, innocent mind of a child. It is a white sheet of paper, npon which you can inscribe I teach music, the more do I realize the seriousness of my work every time I look down into the little face of my new pupil; and as I think of the vital influence I may exercise over that little life, not only in a musical, but in a moral direction (for we do teach more than down into one, we should have had a better teacher. mnoic). I almost tremble. I do not intend to moralize, tant he is to his child-pupils, not for the gratification of The music-acrobat and the music-fanatic are both dis- his vanity, but for the purpose of enabling him to realize

you must be interesting yourself. You must possess an more than likely to be indifferent. He is easily tempted to introduce into the classics a interesting personality, a magnetic infinence that will modern sentiment which is wholly foreign to the time draw children to you. I don't care how well educated so abused, -they who, least of all, can endure such at bi-never have much success in this particular field of your

thoroughly understood myself, and supposed every one I had taken it for granted that she knew it. That ques-

From that experience I drew several good lessons. The music-fanatic fills his work with false spirit, the of sil those signs, tempo marks, etc.? You may have The master of technic, on the other hand, perhaps from are not so thorough a teacher as you considered yourself

exhibit the form into which the artist's thought has will once in a while, tell a little story, or talk pleasantly npon some subject, even though it be foreign to the ing of children. We would so much rather have adlesson. You will thus accure the interest of the pupil A man may be able to distinguish between good and again. Only the other day I had a very pleasant talk

blood, keep activity and apparent health to a vary old age. the child. By appealing to that you can nearly always --Frankien.

aronse an interest. Never stifle a pupil's curiosity. Let the child ask all the questions he will, and endeavor to answer them, making, if possible, some application to

It is possible, however, for a teacher to talk too much during the lesson honr. I know a certain teacher whose lessons consisted largely of talk. He was well educated had traveled extensively, and could "talk like a book " as the saving is. He sometimes got started and would talk away, forgetting all about the lesson, until the next pupil put in an appearance and brought him to a sense of his duty.

Just the opposite was another teacher, who, when you went to him, gave you greeting, heard you play your lesson through, made a few comments and corrections assigned you new work, and dismissed you with a cort 'good day." Now, if those two men had been melted

Interesting music for the child is another important needle's eye than for the soulless master of technic to fit hat miles the teacher has thought over this matter it is feature to be considered. Oh, how tired I am of the old time that he should. He should know just how impor- instructors, of Czerny, Kühler, Bertini, Loeschhorn, Duvernov, etc. Not but what the studies of these writers are good in many ways but the bright children of this day and age do not want this pedagogical matebe baying no life and no sonl to breathe into the technical It used to be said by many, and is yet by some, that rial so much as they want something bright and that form the latter has not the power to hring his ideas of "any teacher will do for a beginner." A greater fallacy will appeal to the imagination. Something with a title the author line relation with the form. He is a counter- than that was never spoken. Many a little mind that which will suggest something. W. S. B. Mathews is to be commended for the titles he has tacked on to many his imagination into too soft and perishable a coin, or borne fruit of a golden hue, has been so dwarfed and little studies in his "Graded Conrse," which, had they as among apong the worthless impress. He hammers out, in stanted by these "good enough" teachers that to-day appeared in the midst of twenty or thirty other studies, under a heading of "No. 5." or "No. 6." as the case makes brutal contrasts instead of careful gradation he- in this world's musical orchard. A beginner requires might have been, would have meant little or nothing to tween furtissims and pisatissims, Imposes on his andience the best teacher that can be secured. He requires a the pupil. I may be a little squeamish on this point, with long drawntrills closing culterland (quasi-nections, teacher who will study his disposition, read his character but I am even a little chary of giving a child a piece and mad il propos accelerandi, and many a trick with the ter, teach him according to his peculiarities and various with such a title as "Rondo," "Mennet," or even a pedals. This "Cyclops of the Pano" has lapsed into needs, and bring ont every particle of latent talent he 'Sonatina." A child is hardly old enough to appre ciate musical form, and a title of that kind conveys little the public into ecstances. By giving out pathos in One of the prime factors in child-teaching is interest. meaning to him. Unless you can connect a story with double quantities he hopes to conceal the fact their Poly- As a teacher, you must interest, and in order to do this, anch pieces, or suggest a mental picture, the results are

Ah, these bright faces, these innocent minds! Do we realize what influence we can exert over them? "Any from which they sprung. This involves at least a dis- you may be in music, or even how good a teacher, one will do to teach my children." What a mistakel turbance of the form. How often Each and Mozart are nulses you can attract and interest the child, you will If the man or woman is to love and appreciate classical music, how important is it that the child he given nons but the best of music, and that from the hands of ons ness and golden serenity of his melodies; Bach by the I remember that once, while giving a lesson to a child who thoroughly understands the magnitude, dignity, texture and strength of his form, -cast in bronze, as it whom I considered very musical, she said to me, "What and vital effects of his work, not to mention his ability

I ardently wish that for the next five or ten years else understood, that I had never explained it to her. our hest composers would write nothing hat children's music, piano music, kindergarten songs, hymns, etc., tion was a revelation to me, and it led to a series of and that mnsic-teachers, Sunday-school teachers, public yet it is at the same time a creation of an organic nature questions which showed gross ignorance in a certain school apperintendents, and every lover of good music direction, the enlightening of which opened np a new would see to it that anch music is given to the children laws which exist within the work itself. In this fact field of pleasure for the child, and increased her interest in all places where music is wont to be made. I know I am treading on old ground, hnt I also know that it takes constant hammering to break a stone, and there-One is that, as teachers, we do not ask questions enough fore I say that, if the Snnday-school claims to be—and we know it is-a place to educate the children to an nnspirit of the player who can not see into the heart of explained them to her, but let her explain them to you.

where the child can learn what good music in the price of the player who can not see into the heart of explained them to her, but let her explain them to you. explained them to ner, but let her explain them to you.

"The answers may startle you and lead you to think you of God is also. The jingling nonsense taught our children when you have the child can learn what good manner. The answers may startle you and lead you to think you of God is also. The jingling nonsense taught our children when you have the child can learn what good manner. dren in many of the Sunday schools is something musicians and others who can not help hnt realize the vitiat-Another point is that, as teachers, we do not talk class and others who can not neep mut teachers who can not neep mut teachers.

I fear many of us music-teachers underrate this teach vanced pupils. Well, it is an easy matter to teach an advanced pupil compared to work with a little child.

then, with chronic incurable, musical poverty of the

The organ of enriceity is generally well developed in

We may make these times better if we heatir ourselves. -What signifies wishing and hoping for hetter times?

Studio Experiences.

H TEACHER'S WORK-BASKET. SUSAN LLOYD BAILY.

On a little table in my music-room standa a small, blue china tray, which I, heing a domestic sort of person, call my work-hasket. It is so useful that I think I could not "keep house" without it. It contains, in the first place, my stock of lead-pencils, as I am not a man with fifty pockets and a pencil in each pocket. In passing, let me remark that this description of my work-hasket contains no suggestions for the stronger sex, and no brother in the profession need waste his time in reading it, save as he may receive suggestions that he can adopt.

Next in importance to the lead-pencils it holds a little, open face watch, and I can glance at it and tell how the time is flying without attracting the attention of my pupil. Why not simplify matters by having a clock? Because I scorn clocks as an ahomination unfit for art, and will not tolerate one in my studio to tick the periods into distracting minntes, each one punctnated with sixty improdent seconds.

My work-basket also contains a dainty silver and pearl contrivance presented to me, one Christmas, by a little pupil, and intended to use in opening letters. Do I use it to open letters? Not I! At the first glance I saw that it had possibilities far beyond the original intention of its designer. Its graceful pearl point serves as a most delicate and suggestive indicator of wrong notes, glistening with a whiteness that is startling against the black background of printer's ink. And where is the pupil who can be annoyed or ont of humor at corrections so daintily anggested ! Besides this, it does not make a mark on the clean page as a pencil invariably would. When a mark is necessary I can take a pencil and make it on purpose-large and black, too. I really imagine that the moral tone of my studio has gone np since I have used the little letter opener as a pointer.

The next thing in the basket, must it he confessed, is a good pair of manicure acissors. That really seems dreadful; it sounds as though pupils are savages and cultivate claws. But it is a fact that I have taught girls can at a glance summarize the work. whom I could not trust to trim their nails properly unless they did it in my presence. What they think of me I do not know, but they never say anything.

The work basket also serves as a convenient and safe receptacle for aurplus rings and hangle-bracelets, which pupils who possess more ornaments than knowledge parsist in wearing until I get them properly broken in. I find it embarrassing to discover, when a girl is two blocks away, a shiuing heap on one corner of the piano for which I must be responsible until, perhaps, next lesson day.

In fact, the resources of my work-basket seem endless with my danghter." and even extend to hospital supplies, for how often have I tenderly hound up invalid fingers with court-plaster. Verily, there is a domestic and practical side to this complex occupation of ours.

A METRONOMIC EXPERIENCE.

HELENA M. MAGUIRE. Undoubtedly, with the exception of the very few who enjoy it for the sense of exhibaration in right doing which it promotes, children dislike the metronome with

that instinctive dialike for restraint inherent in onr race. disagreeing with one, and is either eternally "marching had come from Professor's class, and I shuddered. noient voiens; never accommodating itself to one a self; build the foundation of musicisuship. always detestable, because so aggressively "in the Some awang back, and they sat listening to the little lars are wasted, -pss, solen" (speaking hitterly), -"I not" pretand"?

THE ETUDE thing tick ont, "This - is - how - it - should - be - propose to start anew and accomplish something yet; -

To be sure, we should except the maiden who, when does not mind it, but sails serenely on, regardless if the musical feeling. hell occur on the first, second, or third count. She is of I gave for her first lesson the third study in volume that anything ontside is but an occurrence. That the musical thought, the different types of ataccato and senses (sensory nerves) extend to the edge of self and approximately correct tempo. come into contact with the onter world-and the metro-

A little pupil was playing one day, struggling to get the weak places in her well-nigh faultless (?) technic, the proper tempo. The metronome was tirelessly reiter- I had her get Landon's "Foundation Materials" to ating its unswerving monotone, and I sat absorbed in use with the grade and the Mason exercises. the progress of the work, satisfied that all was well. Suddenly the music stopped with a crash; the child turned to me a most harrowed little face and cried ont, "Oh, stop it! stop it this minnte!" I did, you may be sure. I was frightened for an instant.

Well, it was hnt one more of that long course of lessons which hegin when we hegin to give lessons. Through the metronome I learned to gauge more carefully a child's power of endurance.

KEEPING ACCOUNT.

R. A. SMITH.

practice from pupils. I have found an excellent way to learned all of my piece. Mamma said it was pretty, so accomplish the desired result-by having the dilatory I practiced it all, and I think it pretty, too." Of course pnpil pnt down each day's work and give an account of she would. One can not practice anything with good every day in which the requisite amount of practice was will and not feel elated over the effort. On the other not given. The pupil does not like to give a trivial hand, the few words of her mother had made a great reason to the earnest teacher, and it is usually a trivial difference in the way the daughter had regarded that reason that keeps the pupil from her duties in this re- piece and much of the music she had been studyspect. I find the pupil's lesson-book indispensable in ing. Her efforts since have been marked with more keeping this account; there is a blank space for each day perseverance, as her lessons show. Often parents or in the week, and it is convenient and orderly, and ons some members of the family make some slighting remarks

can then be directed to how to practice, which is of no even cause the discontinuance of lessons. less importance.

SOME QUEER PHOPLE.

LEO E. HAENDELMAN.

IT chanced that on one occasion I gave the same lesson over again to one of my pupils, as she did not know It is well to have a regular place to put these thinga, for it at all. Now, just imagine what I was told by the mother of this papil.

"Sir, we pay you for each lesson, and we want to get onr money's worth. Therefore, please drop that old lesson, since you were paid for it already, and go ahead

AN EIGHTH GRADE PUPIL.

E. F. BEAL.

A MARBIED lady, aged thirty years or so, engaged a term of lessons. Preliminary questions elicited the following information:

She had taken lessons of Prof. - quite regularly for five years. She was in the eighth grade, or on toward graduation from his "course of atndy," as she expressed it. A plano-dealer had recommended were scrambled over, and the tempo was decidedly leaks. Prof. — to her in most unqualified terms, and, being in spite of metronome, until I chanced to describe to her without experience in musical matters, was thus induced the slow, stately gliding of the old-time ladies, with without experience in musicar matters, without experience in musicar matters, it is in the large type of the gentleto helieve him a very competent instructor. She had their long sating owns; the hanghty stride of the gentleto helieve him a very competent instructor. She had their long sating owns; the hanghty stride of the gentle-Pages, kindly in that they must be turned, offer a good etcus for "longer pause"; but the metronome!-that and now wished to study with a view to improvement waistocats, their knee-breeches and high, red heeled "base not see the common state of the pause"; but the metronome!-that and now wished to study with a view to improvement waistocats, their knee-breeches and high, red heeled "base not see the common state of the pause"; but the metronome!-that and now wished to study with a view to improvement waistocats, their knee-breeches and high, red heeled "base not see the common state of the pause"; but the metronome!-that and now wished to study with a view to improvement waistocats, their knee-breeches and high, red heeled to study with a view to improve ment waistocats, their knee-breeches and high, red heeled to study with a view to improve ment waistocats, their knee-breeches and high, red heeled to study with a view to improve ment waistocats, their knee-breeches and high, red heeled to study with a view to improve ment waistocats. buse not, rest not," inexorable, relentless, deliberate in her time. Prof. — had always done the containg shoes with hig buckles; and, as if by magic, the bit of methods are the containing shoes with high buckles; and, as if by magic, the bit of methods are the containing shoes with high buckles; and, as if by magic, the hit of mechanism i—there is no getting around or above it. It controlls. it. It contradicts one so flatly, has so rude a way of means the other man; I am only Mr.) Other pupils

"Well," said she, with saigh, "I had already begun quantities, but of no account for steady diet. right." Something of this I have fancied vagnely portassed in a weak with a suger, with a suger, which same with a suger, which are suger, which is a suger with that man's tassed in a suger with the sum of the suger with the sum of the sum something of this I have fancied vaguely por-tayed in the faces of children as the lid of the metro-tosome sume to the faces of children as the lid of the metro-tosome sume to the faces of children as the lid of the metro-tosome sume to the faces of children as the lid of the metro-

She played (or, rather, played at it until she broke asked if the metronome makes her nervons, answers, down) "Angels Are Hovering Over Me." Her playing "Oh no, I do not mind it in the least." In truth, she was indicative, however, of considerable talent and

those lucky ones so absorbed in "me-number-one" II of Mathews' "Graded Course." Motives, phrases, metronome does not agree with her own pulsation, and legato touch were revelations. At the end of the week that this fact does not please Miss M. is unfortunate, she had nearly learned to count and play this exercise but it is only an incident. "Me-number-one" is in 2.4 time; although her lack of all systemstic developsatisfied, so what matter? Such people lose much, but ment caused it to require a brave effort of another week they also escape much that is painful to those whose to perform the nseful little study in anything like

At the end of the second lesson she said, "I helieve I can learn to count, after all." In order to patch up

HOME ENCOURAGEMENT.

8. A. WOLFF.

A TEACHER's work may be much lightened by home influence, and pupils are brought to extra effort if this influence is exerted in the right direction. A few words of encouragement have often taken away all idea of drndgery. They cause a feeling of pleasure to the pupil when the honr for practice comes.

A few months ago a pupil came to her lesson with a heaming face. A glance st her showed that something pleasant had occurred. We had not proceeded far with It is often difficult to secure the necessary amount of the lesson before she bubbled over with "Oh! I have about the performance or progress the pupil is making, Having determined the time to practice, the attention and thoroughly dishearten the latter, and sometimes

DESCRIPTIVE METHODS.

FLORENCE M. KING.

I WELL remember worrying over my first pupil, a dear little girl, who begged me to give her piano lessons, as she was afraid of the big man who was the hest teacher ln town.

Could I make the sbstruse rules elementary enough. the intricate science pleasing enough, and just what key would unlock the door of her diminutive musical understanding, were some of the problems which agitated me.

A theme of Müller's, with two or three very simple variations, which looked very awe-inspiring to one little girl, became as clear as day when I explained to her that the theme was like her pretty little dress before it was trimmed. Variation No. 1 was the same dress, to be anre, but with one little ruffle sewed on. Variation No. 2 was adorned with two flouuces, und so weiter.

The simplified Minuet from "Don Juan" became the Waterloo" of another little girl; the dotted notes

If a five finger exercise is made ony more palatable by being called a "Soldier's March" or a "Doll's Cradla had come from Protessor's class, and I manufacture of the weaker humanity

I told her to prepare for a very discontraging opinion. Song, "why, I present the pill sugar coated. Etudes and

I told her to prepare for a very discontraging opinion. Song," why, I present the pill sugar coated. Etudes and

I told her to prepare for a very discontraging opinion. Song, "why, I present the pill sugar coated. Etudes and

I told her to prepare for a very discontraging opinion. Song," why, I present the pill sugar coated. Etudes and Signers to stambling, or else pulling one back from the response to the stambling, or else pulling one back from the response to the stambling of the weaker humanity and then to prepare for a very transmission of the weaker humanity and the stambling of the stambl Decome would take, like so many tons of dead weight, at," and where she would have to begin in order to ititle Garlitt or Lichner "piece," now and then, is realed as navity or confectionery,—very nice in small

If, by considering fingers tiny hammers, you can in-

CHATS WITH VOICE TEACHERS.

HERE arises a question the importance of which our responsible for the right use of the practice hours on the part of our pupils? I have addressed students fretice : but we have propertionably an influence, if we tice simplifying what sometimes must seem quite serious excellent teachers who question as to the narrowness of problems. Some teachers make no allusion to the their circle of influence. If the work is satisfactory and papi's work ontside of the studio, allowing the difficul- the field capable of yielding a larger clientele, why do fully assumed. Others content themselves by saying way may be in order. practice this and that division of the work certain

various exercises will become apparent. This experi- quent "Chats with Teachers." ment should not be made at the close of the lesson, but hefore it has begnn ; it is under these conditions that the pupil reveals his individuality. If it is attempted at the close of a lesson, the atmosphere of the etndio is in force, and the value of the illustration is weakened.

Second.-The accompaniment to which the student accustoms himself in practice must receive attention. which is fully equaled by the pleasure accompanying Pupils who accompany themselves are prone to enfier the art of einging, tende to promote a disregard for the from a division of effort, and too much stress can not be deeper meaning of the words one sings! The office of put upon the value of nuaccompanied practice.

work is important.

rather than frequent repetition of phrases. A study or sound. Failure to apply this principle to their work song should not be undertaken in its entirety until it explains why so many students render their songs inhas been fully comprehended and mastered, first by differently. It seems almost presumptions to reiterate phrases, then by periods, and finally as a whole. The theedviceor warning in this particular; but, for the sake are of equal importance. more trying parts have received the most attention by of presenting the matter so as to impress it upon the this process, and the voice is grooved to its requirements mind, let us adopt a convenient formula or set of rules much more rapidly and with a higher degree of certainty and govern onrselves by the same in all future study of In the difficult passages

ful oversight of a pupil'e work on the part of a teacher, the selections are worthy. We will first read the text; Ogos the student realizes his accountability in this we will next read it alond; we must now have gained regard, he will conform to the teacher's wishes, and the a general idea of what was in the author's mind. We need of forther allusions to the matter will cease. It is will again read it sentence by sentence; repeating each not sufficient to tell a pupil to "do thus and so" in his sentence many times with varying inflections, accentuapractice. Until you have repeatedly heard him try tione, and panses, until the highest elecutionary perand fail, and fail and try again, you can not be sure he fection of which we are capable has been reached. Let will use his time to the very best advantage. It is not us, for an example, take the first two lines of Keller's the will that is lacking, but the understanding; advice "Exile,"amounts only to a theory, and we must not depend upon theories in matters as important as the correct use of the

voice in practice. We rarely have pupils who spend more than two or three half hours a week with ns. This, as egainst the number of honrs they should work while away from ns, is all the argnment necessary for our aimteachers may have overlooked. That is, how far are we ing to exercise our fullest prerogatives in aiding them toward carrying on the work laid ont for them in the lessons. The loyal teacher will hold himself responsi- the composer as revealed through the music. quently on the value of intelligent and assidnous prac-

First, the mode of edvertising is a tremendons factor pertisds," which, while less repreheusible, yet it is not in gaining the public confidence; so many resort to an fully meeting the requirements of the case. Quite too indiscriminate use of the press, which in the majority of much responsibility in the way of practice is thrown cases costs money that could be more wisely invested. onto the hands of the clock, which, while it may, with A simple announcement card, giving the studio address, its ticking, supply rhythmic suggestions, yet fails as a is all that professional ethics and good taste can justify. meator in all other particulars. Here are few things we The real advertisement for a teacher is the same in be no doubt as to the efficacy of our system in each pariminate will turn their patronage in his direction. First - Popils should be made to practice before their Therefore frequent and not too formal musicales or reteacher for ten or fifteen minutes exactly as it is done at ceptione serve admirably the donble purpose of giving home, the teacher remaining a silent but attentive lis- pupils an unostentations appearance and a selected three repetitions will serve to relieve that, and excellent Naturally the teacher comes in for his share of the critiresults must follow. There will be many surprises in cism. If this plan consistently pursued does not serve etore for the teacher who does thie. He will find abondant opportunits to suggest where he little expected it. search for radical defects, either in his system or else-

CHATS WITH VOICE STUDENTS.

How true it is that the nudeniable charm of melody, the einger is not alone giving pleasure on the level of the reason for the style which I so much admired. Third. -The treatment of studies in detail while at the senses. He should make the idea in the text of the first importance, appealing to the mind and sentiment A common fault is passing from end to end of studies of the listener through thought rather than through repertory; assuming, for the sake of arriving more This comprehends, in the main, the value of the care—directly at this particular phase of the question, that all know the singer who, made de-perate by his port

> "Swift fades the land I love behind me; The raging sea before me lies."

How ordinary these words can be made by carelessly reading them ! Charge the mind with the awful earnestness with which one must read those words under conditions suggested by the title, the heart breaking with pain at the conscionsness of a hopeless separation from all that has made life dear, and then repeat them . if they are still empty and weak, if they still sound empty and weak to you as you repeat them audibly. what a mockery this must be if you presume to sing them and attempt to present the picture in all its terrihle reality to others! This brief illustration serves to cover the whole range of expression, and it is safe to assert that nntil the full force or fervor of every thought has found its way into your mind and heart, and thence into your speaking voice, you are not ready to study the effect which the words have made on the mind of

We are now equipped for the next and by no means less important responsibility; that of blending the care to exert it, which would greatly assist them by Another matter is worth considering. There are most conception of composer and author without in the least sacrificing the individuality of either. If a careful study of words is important, how much greater care should be exercised in the treatment of both the music ties which appear in the work at hand to govern the not they gain in the number and grade of their pupils? and the words! Granting the priority in importance of afforts of the pupil at home. This is most reprehensi- While this subject is a delicate one, inasmuch as a the text, the music should be so wisely employed that ble, and certainly disqualifies a teacher for just criti- variety of social and other conditions can not be ignored it shall serve to accentnate the thought, at the seme cism, since his share of the responsibility has not been in considering it, a few hints hearing upon it in a general time revealing its own heanty and compatibility. The farther one pursues the subject the more deeply must he become impressed with the truth, that singing is not more a gift than an acquisition.

It is my constant aim to bring young students to a realization of the fact that they are dealing with an ert which must, to be worthily pursued, enlist the deepest concentration, greatest self-sacrifice, and most unswerving loyalty to its dignity and force as to possibilities can and should do invariably, which will place us so opportunity as is afforded the physician. If his patients for education and refinement. The singer of culture is completely at the helm of the situation that there need are healed, their friends flock to the healer; if a teacher's a musician; his knowledge of music and its availability as a monthpiece of expression make it impossible for him to approach it with anght hut deference and sincerity. He discriminates between expression and sentiment. He knows that expression is a synonym of intelligence; that feeling must be comprehended in tener. A first trial will embarrass the pupil, but two or circle of friends opportunity to judge of their merit. expression or it would not be intelligent; but that emotional singing is an entirely different thing; that when the singer is controlled by his emotions the result is an unhealthy, morbid condition, inartistic, because the prerogative of art is to control, not to yield. I, The value of the clock will then demonstrate itself, and where. If the subject of musicales and their mode of therefore, counsel my young friends to a most thought the necessity for definite restrictions in the use of the conduct is ettractive, I will enlarge upon it in a subsection ful pursuit of their vocal studies. The well is not deep to those who are satisfied to drink at its snrface.

The following clipping from a London paper is worthy your perusal :

"I went to the Sims Reeves henefit concert and was delighted by the lesson in artistic phrasing, manage ment of breath, and varying of tone-color according to the meaning of the words, which the veteran tenor gave to us all. In many ways, especially in the ennucation of the poem, without losing a grasp on pure cantable style, Mr. Reves could give lessons to many a distin-guished singer of the day. And he himself has explained

"It is because I have always studied my words. I have read them and phrased them in every possible way, asked myself what they meant, and interpreted them according to my own feeling. I walk np and down, trying this line and trying that, until I feel that I here strnck the right idea. Singers do not study elecution sufficiently, if at all. In a recitative, for insta words are sacrificed to the music. In my method they

'The 'equal importance' is just what most singers gnore. There are many who think of nothing but the words,' and there are still more who practically pay no attention either to their meaning or to their pr ciation. Both classes are really only half-educated vocal gifts, takes to the singing of German songs in a style which he thinks is very intellectual—that is to say, the words are 'harked,' and no attention is paid to the length and beauty of the mnsical phrase. It is quite easy to sing German songs in that way. On the other hand, we have the singer who has a good voice and finds that it is more effective, musically, if treated as an instru-ment—and so the words are totally ignored. And then this latter class of vocalists wonders why it never moves people as Jenny Lind and Sims Reeves and Madame Patti moved them. I do not believe that a singer can move an andience to enthusiasm nuless he remembers that the hearing of the word gives to song a doubled meaning and pathos."—" Musical Standard."

STUDIO INFLUENCES.

BY FREDERIC W. ROOT.

I HOPE that the heading under which my monthly articles have been written for the past year or so did not become too tiresome to the readers of THE ETUDE. However that may be, we are done with the heading "Convenient Maxims, Formulas, etc., for Voice Teaching." Let us hope that these articles have done something to assist teachers in one of their snhtlest problems, -namely, that of "creating an atmosphere" in which his or her work can he done to the best advantage.

Perhaps all do not fully realize how potent a thing is this "atmosphere" or inflnence, this personal quality which every one has, and which, in the case of teacher, is a very large part of his equipment, even when nnconsciously exercised. It is so extremely important that it may he worth our while to look into the subject with

As in the atmosphere of the earth's surface there may be stimulus or languor, so in personal influence there may be varying degrees of excitement or repose, depth or superficiality, seriousness or levity, steadiness and system or erratic impulse, high-mindedness or meanspirited pettiness, art service or personal display. In the last two articles which we have devoted to the probless of music-teaching we paid considerable attention to a discussion of some of these points, and remarked upon the degree in which music-teachers influence their pupils in these lines. The teacher who wins a pupil's confidence exercises an enormons infinence upon that pupil; end when this infinence continues, as it often does, through a series of years, the responsibilities are plano-teacher whose little finger was crooked when pressed moon the keys; and I remember how diligently I tried to make my little finger crooked, inst as his was. This teacher also had certain mannerisms which, in my devotion, I copied as faithfully as possible. Most fortunately, in view of this devotional copying, this same teacher was a noble, npright, refined man, and a profound musician whose enthnsiasm for the best there is in life end art was the hest infinence a pupil could have. Fortmately for society and for musical art, he is still exerting this infinence, and I have no doubt that the Northampton girls will support my assertions. From what I know of two others of the teachers associated with Dr. Blodgett,-Mr. W. H. Daniell and Mr. H. D. Sleeper,-1 can imagine that studio influences at Smith College are what they onght to he.

I know of many lady voice-teachers and some gentlemen who have the faculty of "creating an atmosphere" that is much prized by patrons who value refinement and culture. But here, as in everything else, we see the formality of wall-paper patterns. operation of the law of supply and demand. Any class of society can find studios in which the atmosphere, or influence, is what they want. The leaders of society in studios where the teacher is their hnmble servant and graceful flatterer; the shoddy element can obtain their thin musical veneer from showy charlatans; the "good Americans" who "go to Paris when they die" can find the "gennine Italien method" or the "latest French be made to keep pace with technical training. method's in studios which model themselves upon those of the capitals of Europe. And so on through the list of those who approach the study of voice with distinct actions of what they want. But it is perhaps the majointy of those who take up this study,-young people without experience, - who have no well-defined comprecharacter and ideals and achievements.

Papils, rethally or tacitly, that the teather's work is to always set the words to mucic, not the music to words. of those pulsations and begin on the eighth. How Pute the voice and teach execution and style; that the

Many would be song writers forget, or are not well

ridiculone that it should be true!

Many would be song writers forget, or are not well

Once a noull who had been etue. Popil mnst know by some other means how to make enough informed ontside of their one art to know, that Once e pupil who had been endying some five years against the some of the control of their one art to know, that Once e pupil who had been endying some five years against the some true was against the

an erroneous view of the subject. There are a few cases text. How beautiful are the words of Schubert's songs! train the ear, to exercise the imagination, and to culti- Tennyson's, and the lyrics of Jean Ingelow. vate all those things which, after the voice is cultivated, There is a scientific and metaphysical reason for all of without losing a moment after the work is begun.

ous voice-teacher who is often quoted. Whether one possible to compose a sublime musical theme to rapid considers his two-item formula adequate for voice-teaching or not, any one who knows his work must admire just as impossible to compose light, "catchy" melodies the musicianly phases of it. I remember his nunsual to serious words. The oratorios have words of the treatment of harmonies while a young lady was singing highest spiritual aspirations; the best operas have her exercises to him ppon one occasion when I was pres- dramatic story and ection; the hest love songs have ent at the lesson

employ to afford illustrative practice upon the work of person say that the writing of words for songs must be the moment. I did not charge my memory with the the easiest hranch of literary work; that et most songs melodic phrase, hnt I remember his using a harmonic only required three or four verses, etc., forgetting that treatment, shown in the second measure below .-- something stimulating to the imagination, and educational to one preparing to deal with modern music :



The voice-teacher may make the mistake of becoming often lerger than is generally realized. I once had a too much interested in his own performance at the piano, musicians will manage to give an air of musical effect "Courier." to ordinary exercises by means of kaleidoscopic harmonies and accurate rhythm, which, in the course of a year or more, may exert an important influence upon the pupil's subsequent musicianship.

The papils of one of the best voice-trainers that I know in Enrope generally sing badly, because, having dence of musical feeling is manifested in the sense of no musical inspiration nor ability himself, he can not rhythmic accent or in "besting time" to some simple surround them with a musical atmosphere. If they are melody. From its first manifestation true musical feelmusical enough themselves to get along without this, they appear to advantage; otherwise, not.

For reasons along these lines, I prefer Viardot'e "One Honr of Stndy" to Marchesi's collection of scales and exercises, for example; the former, while giving every necessary variety of scale and passage work, also contributes to the pupil's growth in musicianly qualities; whereas the latter presents these passages with the

Some reflections upon this subject are prompted by the fact that an nunsual number of vocal aspirants that I have recently examined, many of whom have had can receive vocal culture for themselves and their scions elaborate and expensive training, fail to make music; and it is my conviction that those who take singing lessons should begin to do something-very eimple it may he-in graceful, acceptable, even ertistic manner, from a very early stage of the work, end that this item should the time is a little more complex, and especially if the

MODERN SONG WRITERS.

CABL A. FIELD.

beasion of what they need, and, heing as clay in the ing number of capable American composers, and there common time and the voice part begins on the fourth Diter's hands, are vitally, though ignorantly, concerned in the steal, are vitally, though ignorantly, concerned are many such; but a word about song writing. Grant beat of the second measure; an extraordinary number of capanic American comparison. In the studio influences which are to work npon their ing that musicians are prone to consider their part of the of pupile have no distinct idea when that fourth beat ing that musicians are prone to consider their part of the of pupile have no distinct idea when that fourth beat ing that musicians are prone to consider their part of the work—the melody and musical score—as the "main has arrived. This is nonsense and the result of careless It may seem nunceessary to remark that the object of thing," still even they will admit that the words are of teaching. Nothing is simpler than to count the time, "still even they will admit that the words are of teaching. Nothing is simpler than to count the time, "still even they will admit that the words are of teaching. Nothing is simpler than to count the time, music study is to make music, that voice culture is for some importance. But how often does an ordinary especially as the pupil has nothing else to do, but the the make of the art of singing; but experience shows composer select words atterly unpostical—not even corporate to act to his be an elegatly generated that the head, or arm, or foot may but this point is very imperfectly apprehended. In my rect from a technical literary standpoint—to set to his be so clearly accented that the head, or arm, or foot may form a rect page. former series of articles I have referred to the tendency melody, generally, thus "potting the tail may had instruction of the kind to enable it to count seven abong viole-teachers to he specialists. They say to horse'l for the best composers have told us that they had instruction and begin on the eighth. How

was by some other means how to make enough informed outside of their one area of another than the sang very well, too, began lessons their and thought that she sang very well, too, began lessons have real poems, not mere verse, as their and thought that she sang very well, too, began lessons

here and there of pupils hrimming over with musical -many of them taken from the fountain-head of true inspiration, who have only to be taught how to use the poesy, Shakspere. Then there are the many gems from voice; hnt almost always one of the most important Heine, and the tender, pathetic songs of Adelaide Procstudio influences is to awaken musical perceptions, to tor, and so many, many of Longfellow's poems, and

shall give interest to the performance. This should be this. In the first place, it is numecessary to tell the true done in connection with the voice-training process, and musical composer that the words suggest the melody, and the entire technical treatment, as to rhythm, Mr. William Shakespeare, of London, is a conspici- cadence, modulations, and dynamics. It would be imwords, and every practical composer knows that it is trne, tender sentiments.

It was one of the commonplace runs which teachers We have heard the inexperienced and uninformed therein lay the difficulty of the literary process, requiring terseness, originality, and unexceptionally correct diction, and, more than all, forgetting that each song must be a complete etory, presenting some fency, episode, or emotion.

It is often remarked among the inner guild of literary workers that " women write the best love songs "-prohahly, if this is so, because every woman knowe how she would like to be wooed, and could many a time suggest to her awkward lover improvements on his oratory.

Lastly then, we must remind both the composer of the music and the anthor of the words that the truth of and so neglect to concentrate his thought upon the wel- the matter is that poetry and music are twin eisters, fare of the pupil; but voice-trainers who are also gennine each ever striving for supremacy over the other .-

SINGING IN TIME.

KARLETON HACKETT.

RHYTHM is the foundation of mueic. The first eviing is always marked by a perfect sense of rhythm. Rhythm is, so to epeak, the sonl, of which time is the body. One can not sing or play rhythmically nulese he first knows accurately the time. Yet no part of the young einger's education is more apt to be faulty than in this matter of time

There is no greater handicap for the young singer then the careless instruction in his early years that permits him to grow up without any serious feeling for time. Time is in an especial degree the result of good rontine, but it is an astonnding fact that many pupils have had absolutely no rontine, no instruction, and simply do not know how to go to work to learn the time of a piece. If the piece is of a simple and very clearly marked rhythm, they fall into it somehow and get it so nearly right that the teacher lets it go at that. But if accompaniment is distinct from the voice part, the pupil ie quite at a loss, and in self-defense the teacher pounds the piece into the pupil's head note hy note and truste to lnck to have it stay there.

This is totally wrong, and in the majority of cases quite nnnecessary. The eimple fact is that the pupil WE hear a great deal nowadays about the ever-increas- has not been taught to count. Say that a piece ie in

with a new teacher. She sang a not difficult song for him, and when she fluished the teacher said : "Do you realize that that was ont of time from beginning to "Why." she said, "I never pretend to sing in

She-had been permitted to go her own way, singing as she "felt the music," nntil she was ready to sing some serious music, and here she was squarely against a stone wall. She wished to study the oratorio and the right. In this sort of music, unless you have had a continue their work during the summer months will tions to TER ETUDE. thorough rontine and know how to keep time, before notice the page in our columns to be devoted to their yon have snng a half a dozen measures you are so hopelessly lost that there is nothing for it but stop and start June, and July issues, over again.

So this singer had to give up all her hig songs, take incorrectly in the first place.

easy to learn as the simple ones were. So you grow worthy competitors. musically until you can grasp the complex music of the while. That is routine, or careful, intelligent teaching, and by this you have the foundation for serious work.

The artist most have had such a routine in correct singing that it has become second nature to sing rhythmically. He gives the correct values to the notes, yet sings fact that the essays come from all sections of the United with entire freedom. This you may take as certain, -you can not sing the great works unless you can sing them accurately. You can not sing them accurately when the time comes that your voice is ready for them, unless you learn perfectly the song you are now studying. If you can and do so learn all your songs now you need not worry about the future. If not there will come a dire day of reckoning .- " American Conservatory Quarterly."

QUESTIONS AND ANSWERS.

We have a number of interesting enhicets for the Questions and Answers Department, which, for want of space, will be held until the next issue. Do not hesitate to make free use of the question box .-- Vocal, Ept.

A. C. G.—1. The pronunciation of the final syllables of the words "pinion," "secret," "Saviour," are precisely the same in singing as they are in speaking. Pronounce each word, dwelling on the final syllable, and the vowel effect thus gained must be precisely the same when it is

2. That depends upon the dialect. If you heard the 2. That the pends upon the distinct. If you near the word "back" spoken in Boston, and then heard it in Phrisafelphia, you would hardly find it to be a safe model for any other word. I think the word "there" carries a most definite vowel individuality with it, and would follow the custom of dialect quite as undeviatingly as would the word "hack."

3. In such words as "boy," "joy," etc., the mouth, tongue, and jaw are loyal to the first vowel sound in the diphthong, the "y" effect being treated precisely as you would treat a consonant—suggested in finishing, in order to complete the character of the word.

BERTHA .- Fifteen minntes of sustained tones, half an honr of scales and arpeggies in light voice, should be the daily food of the singer, with additional exercises, vary ing with the grade of proficiency.

LAUEA. -- Your question is not clear. You say, "What is the best thing for a strong alto voice, physically weak?" Do you mean, What is the best thing for a strong alto voice, or for a physically weak body? former, a gentle use of the vowel "Oh" in rapid scale and arpeggio practice. If the latter, consult

MARY, -If the same vitality is maintained during the continuance of the note which the pupil uses to take it, there will be no danger of the tones "sinking back."

G. L. B.—Abt's "Singing Tutor," for scale practice, and Liitgen's "Twenty-six Melodic Exercises," Augener's edition, No. 6794, for sofleggio, will afford an earnest student with a bass voice plenty of material for intelligent, daily practice.

announcements. Write for special terms for May,

the simplest to be found and learn to sing them cor- Prize Essay Competition, which closed the first of this the sampless to be during and reard to sing the first to sample to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be during the first to sample to be sampless to be sa never should have been permitted to learn how to sing completed at the present time, but we can say that they has had an unprecedented sale. The new edition will If in the beginning, when you are singing simple difficulty has been an embarrassment of riches, so much songs and ballads, you study to sing them accurately, it so that the final decision will be one of considerable is by no means a difficult matter. Then by degrees you difficulty. These contests always bring before the pubpass to the more difficult, and the mastery of the prin- lic new writers, often of original views and style of exciple in the first place makes the more difficult songs as pression, and afford an opportunity to measure against

The examination of the essays will be concluded during classics, but each step has been natural and logical, and the present month, and announcement made as to prize you have had an intelligent grasp of the matter all the winners in THE ETUDE for May. The essays of the successful competitors will be published in THE ETUDE

The publisher is exceedingly gratified at the interest displayed in these annual contests, and by the additional States and Canada, with one from Japan.

We wish to invite the attention of the directors of conservatories and the music departments of schools to several educational books that have already received recognition from a number of schools and many private teachers as most valuable adjuncts to their work and as a basis for instruction in theory. "Ear Training," by Arthur E. Heacox, is one of the best books on a subject that is recognized as one of the most important in musical instruction; for training the fingers or the voice only makes but a one-sided musician, and ignores real training in music. Classes in this subject should be provided for in the musical curriculum of every school.

"HARMONY," by Dr. H. A. Clarke, has been gaining favor wherever introduced as a clear, concise text-book for the teaching of harmony. The work is not a treatise on harmony, a theory of harmony, but a practical system of teaching the subject. We call the attention of onr readers to the notice of this work in Mr. S. N. Penfield's article ou page 113 of this issue. We will be pleased to send copies of these two works, "Ear Training" and Clarke's "Harmony," on examination to the director of any conservatory or music department.

EVERY day we receive letters from our subscribers in which they speak of the help that THE ETUDE gives to them in their work as teachers and students of music, and, what is still more pleasant, renewals of subscriptions and orders for copies to be sent to new subscribers from among their pupils and friends. This is the most practical evidence of the fact that THE ETUDE pleases order we will renew your subscription to THE ETUDE its patrons, and that it is winning its way in new circles

Several concert-players whose engagements take them over a great part of this country tell us that they find literature in our catalogue. It was originally published THE ETUDE everywhere, and the best of words for its valuable qualities to all music lovers.

of musical amateurs everywhere as well. The musical in various countries. supplements are made up of pieces of sterling worth and

For \$1.75 we will send, in addition to the renewal of the renewal of

This is a good time to solicit subscriptions, and we will one of the 22 x 28 musical portraits and pictures publicated to have a large part of the 22 x 28 musical portraits and pictures publicated to have a large part of the 22 x 28 musical portraits and pictures. be pleased to have a large number of our friends send to lished by us: Portraits of Mozart, Liszt, Recthores, us for our premium list with its valuable offers. The Wagner, Mendelssohn, and Rubinstein; musical sub

SUMMER MUSIC SCHOOLS and teachers who expect to come can be augmented by means of soliciting subscrip-

It is with much pleasure that we announce the issning of the second edition of Dr. H. A. Clarke's new work on "Harmony"; price, \$1.25. Dr. Clarke is acknowl-Wg received a very large number of essays for the edged by many to be the most successful teacher of harmony at the present day. This new work, in the are well written and on good, practical subjects. The have a few corrections in it, although no errors of great moment were found. If you have not seen this work. send to us for a copy for examination.

> THE two volumes of compositions to accompany the celebrated "Standard Graded Course of Studies," by Mr. W. S. B. Mathews, entitled "Standard First and Second Grade Pieces," and "Standard Third and Fourth Grade Pieces," have both passed through another edition. No more valuable collections of piano music have ever been published. They have been selected as the best teaching material possible to be found. Popular, classic, and semi-classic pieces will be found represented. The price of each is \$1.00.

> MR CHAS. W. LANDON, well known as the author of a number of instruction books, was perhaps first best known as the author of the most successful and popular 'Reed Organ Method " which has ever been published. We require another edition—the thirteenth—of this popular work. If you have not used this in your work, by all means send for a copy for examination. The retail price is \$1.50; professional discount has been reduced, and is very low

We also wish to mention the issuing of another edition of the "Writing Book," by the same author. This work gives a practical and easily understood presentation of every writable thing in the notation of music. The book abounds in new features to interest the pupil. Blank paper, with lines for writing music, is included in the book ; published complete for fifty cents, or in two books, each thirty cents.

FROM the teacher's standpoint, the publisher of this journal conducts one of the most complete and valuable supply-houses that exists. We make a specialty of the teachers' and college trade. By purchasing the stock of the well known firm of Wm. A. Pond & Co. we have doubled our facilities for the prompt filling of orders. If you have not an account with us, we should be pleased to hear from you. We will send our complete line of catalogues, which will explain our method of dealing, liberal terms, large discounts, and the many advantages to be derived from dealing with us.

SPECIAL OFFER FOR APRIL.—For \$2.00 cash with the for one year and send you a copy, postpaid, of "European Reminiscences," by Louis C. Elson.

This is one of the most valuable books of musical as a subscription book, and was sold for \$3.00. The book is not exclusively musical. Mr. Elson is one of the fortu-Once again we wish to say that the journal is not for nate few in whom musical and literary gifts are comthe professional or student only, but for the great mass

new compositions that will prove their value with use.

For \$1.75 we will send, in addition to the compositions that will prove their value with use.

This is a good time to collect the compositions that will prove their value with use. summer months will soon be here, and the teaching injects, "Harmony," "Inspiration," "Beethoven at the Plano," "Mozart Directing His Requiem." These do not give the whole six of Clementi nor the usual dose content with emotional, thythmic, and intellectual accompany the orders.

In ordering any of the sheet music published by this house from other dealers than ourselves, be sure to mention that you desire the "Presser Edition." Onr editions are carefully prepared by the best-known teachers and musicians for teaching purposes.

Is you desire music sent to you to select from, particularly snitable for Decoration Day services, let us have your order early. We are prepared to fill such orders promptly and satisfactorily.

EXTRAORDINARY OFFER .- For \$1,25 we will send, for introduction purpose, five new works, costing at least \$5,00 retail. The books are all among the best, as

"Sonatina Album," edited by Manrits Leefson.

"Studies for Piano," by A. Schmoll.
"Sight Reading Album," vol. 11, by C.W. Landon. "Concert Duets for Piano."

Standard Fifth and Sixth Grade Pieces," by W. S R Mathews Persons having good open accounts with us can have

these books charged, but in that case postage is extra, about fifty cents. A number of the books will be publet go by. The books have been fully described in previous issues of THE ETUDE. Send for a circular giv- Juan," "Zauberflöte," "Ernani," "Freischutz," ing full description.

THE success of the previous volumes of "Standard Graded Pieces." by W. S. B. Mathews, has moved us to contain the best pieces of our catalogue in the fifth and postpaid. sixth grade. Both classical and popular will be used in equal number. We will send the volume for thirtyfive cents, postpaid. The offer will positively expire this month, as the work will be ready about April 20th. The retail price is \$1.00. Quite a number of the pieces in the book retail for \$1.00 in sheet form. There is not an lar giving full list. inferior piece in the volume. The title of the work is 'Standard Fifth and Sixth Grade Pieces," by W. S. B. Mathews, designed to accompany his famous "Standard Graded Studies 11

WE have in press a volume of four-hand music for concert purposes. It will be issued this month, and in accordance with our enstom we will make an advance who are using the system : offer of thirty five cents for the work for the mouth of April only. For this amount the work will be delivered to your address, postage paid. There is not one piece in the volume that wili not cost more than the whole book, if purchased in sheet form. As the warmer weather approaches duet-playing becomes more popular. For closing concerts, pupils' recitals, etc., this volume will prove excellent, as every piece in it will attract if played in public. The pieces have been selected with the greatest care. You make no mistake by sending for a volume. Remember the offer closes this month. Thirty-five cents pays for the volume and postage.

THE Schmoll "Exercises for Piano," which have been on special offer, are expected out this month. Twenty ceuts will still procure a volume. These studies are of moderate difficulty. They combine the technical with Chas. Barker, 538 Chelmsford St., Lowell, Mass. the lyrical, and will make a good substitute for Heller's Etudes. We predict for these studies a popular future. twenty cents.

Pisaco, mount with emotional, chythmic, and intellectual offers are for the month of April only, and cash must of Kuhlan. There are more by the later writers—Foer- force, out learning the pieces as in the ordinary study ster, Lichner, Vogel, Schmoll, etc. Send for a sample in of sheet music, but always reading the music rather advance before it is too late

> of Songs and Ballads." This volume is gotten up in the swing-music that appeals to the love of music inherent very best style, and contains a number of very choice in the pupil. Until on the open market we offer this songs. None of the hackneyed songs are in it. It con- second volume at 25 cents each. tains the best songs by Denza, Cowen, Bohm, Goring Thomas Toeti Chaminada eta

We have only a limited number of these, and as long as they last we will send them for 50 cents, postpaid.

A GREAT many students of music are not aware that they can procure the full score (Partitur) of many chamber music compositions for a very small sum.

We can send a quartet by Haydn or Moyart for 15 for 25 cents, postpaid. The prices for these same quartets some time ago were two and three dollars. For is small, but very legible. They are published by Enlenhere in Leinsie.

We happen to be overstocked with these numbers and are selling them at the above low price.

WE have a number of copies of an "Opera Album" lished this month. The offer is one that no teacher can by William Vincent Wallace, containing piano arrangements of the following operas: "Stradella," "Don " Preciosa " etc.

The arrangements are moderately difficult, but exceedingly attractive. Any one of the arrangements in sheet form would cost not less than 60 cents. While issue another of more difficult music. The book will the volumes last, we are selling them for only 15 cents

> THE Piano Studies which are published in the editions known as Schirmer's Library, Litolff, and Peters, will, from this date, be sold at a much larger discount to the profession by this house. Send for special circu-

THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the February issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send apirit. in your name, also the names of any teachers you know

M. Bertha Robeson, 129 Third St., Newburgh, N. Y. Mrs. F. T. Randall, Escanaba, Mich. C. F. Thomsen, 579 East Twenty minth St., Paterson,

Randolph Parker, 4834 Frankford Ave., Phila The Dominican Sisters, St. Catherine's Convent, North-Twelfth and G Sts., Tacoma, Wash. E. F. Beal, 858 East Elm St., Springfield, Mo.

Mrs. C. R. Willey, Fairchild, Wis. Mrs. U. K. Willey, Farteniid, Wis.
Mrs. G. W. Crozier, Mead, Neb.
Mrs. M. M. Glass, Pellonis, Ill.
Belle D. Tilden, 401 St. Louis St., Mobile, Ala.
Mrs. M. H. Arrold, Greene, N. Y.
Marie Shoemaker, 1432 Twelfth Ave., Altoona, Pa.

Mrs. John S. Keyport, Three Rivers, Mich Mrs. M. Clara Sleesman, 99 West Thirty-third St.,

THE next volume, No. 11, of the "Sight Reading For introduction purposes we offer a volume for only Album," by Mr. Landon, is in an advanced state of preparatiou. The selections are of the same high and pleasing and valuable order as are those of the first THE "Sonatine Album," by Mr. Leefson, which we book. The sight reading idea has proven especially the feature have been offering in advance of publication for twentyacceptable to the most car product as the product of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at sight as taught of an expressive and musical reading at the expressive at gravers have been busy with other work. We are still and explained in that book. Prominent teachers are in a position to receive orders at same price, and will using it with pupils, demanding that they give an exand other pieces in the book are of an easier grade than is greatly enjoy the work, and as they play them over grace, and if there will do much to prousual in sonatina albums. We give more variety. We daily the endeavor is to always give out the musical mote a feathery lightness of touch.

than the notes. To do this it is necessary to have easy music music with short and decidedly expressive WE have a number of copies of the "Elite Compilation phrases, and music that has a decided rhythmic

MUSIC IN THIS ISSUE.

Our special musical number this month is a new edition of Liest's well-known " Condoliers " from the set "Venizia e Napoli," carefully revised and flugered by Mr. Manrita Leefson. This piece is especially spitable as a graduating piece for commencement exercises, and we call the attention of teachers to it for use in this way. It cents, postpaid; or a quartet by Beethoven or Schubert is an unusually good piece both from the standpoint of technic as well as expression. The opening measures -the eighth-note figure on the left hand, with its rockstudents of music, these answer all purposes. The note ing motion suggestive of the tide, and the sixteenth-note arpeggio, typifying the ripples breaking the surface of the water-may be taken as representing any oue of the numerous canals which abound in Venice or one of the broader lagoons. On the scene suddenly appears a gondola lazily floating now here, now there, perhaps containing a loving couple, indicated by the melody which Liszt introduces, and around which he weaves such a rich variety of poetic embroidery. This melody is taken from a popular song, "La Biondina in Gondoletta " ("The Fair-haired Girl in the Goudola"), by the Chevalier Peruchini. The closing measures suggest the gradual fading of the gondola and its happy occupants from the view, leaving again the unbroken expanse of the lagoon as the final view in the panorsma depicted by the composer.

"REVERIE," by Wm. K. Bassford, is a beautiful little piece which every one who plays it will acknowledge to be most fittingly named. The character of the "Reverie," will be determined by the mood of the We are sure that it will appeal to all classes of players, simple though it be.

"LA PRINCESA" is a splendid arrangement of Otto Merz's popular piano solo of the same title. Mr. Engelmann has given to those of our readers who are fond of playing duets a fine concert number, moderate in difficulty, but brilliant in effect. The rhythmic characteristics of the piece are thoroughly Spanish, and snggest most clearly the capricions, irregular figures of a wild gypsy dance. It must be given with plenty of

AN "Old French Dance," by Ronhier, in the chaconne rhythm, is a useful piece from several standpoints, being melodious, well marked in rhythm, and musicianly ing meiodious, wen marked in a quaintiness in the piece that is very captivating. It canaly suggests the stately courtesy of the haleyon days of the French uchility, when Lonis XIV, the "grand monarch," was the star around which all else revolved, when the court of France was the pattern for all Enrope.

"PERSEE," by Charles Godard, is a fine example of a melodious salon piece. The melody in the left hand suggests unmistakably the singing of a rich, mellow haritone voice, or the luscious tones of an old Stradiva-A firm legato must be used in playing this melody, the accompaniment of the right hand being kept subordinate. It will prove a valuable piece in teaching the production of a good singing tone.

"A RESOLVE," by H. de Fontenailles, is a fine example of the modern French song, which so closely folample of the motern French song, which so closely fol-lows the untrul melody of a poem in its rising and failing from a certain level of pitch. The song can be rendered in a most artistic manner, and will be found thoroughly worthy of careful study. It is one of these songs in which shipting illustrates Mr. Wan. Shakeparet's definition "talking on a tune."

"AWAY AMONG THE FLOWERS," by Philip H. Goepp, is to be sung by or to children, and will be found useful in children's concerts. If the music to the second verse should prove too high for some child, use the setting to the first verse. This is one of a set of children's songs which we have just issued.

"IN THE TIME OF YOUTH," by Ph. Scharwenka, will be found a most useful as well as delightful piece will be found a most useful as well as teriginal piece for pupils with some degree of technical ability. It has been carefully edited and prepared for teaching

HOME NOTES.

As an axample of the kind of program, now given in many of the boarding schools is places far away from musical centers, the following may be taken. It was played by Miss Lillian P. Hunt, in the Christian College Chapel at Columbia, Mo., March 6th. The pisaco pieces were given in three numbers, with songs from Haydu's "Creation" and by Mrs. Jamie L. Gaynor interspersed. The first piane number consisted of Bach, Italian Concarto; Beethoven, Seeats, Op 110; Schumann, Second Kreislariana; and the Mostkawaki Etincelles. The second, of the two Liest numbers, rauschen," and the third, of Chopin's Etudes, Op. 10, Nos. 3 and 4, and the Polonaise in E-flat, Op. 22.

Mn. Wm Il Sunnwoon was the soloist at the Chicago Orchestra Concert, March 19th, playing the Saint-Saens Concerto in G-minor. Ha also gava a recital at the Peabody Conservatory, in Baltimore, March 17th. His monthly pupils' recitals, given at Steinway Hall,

MR. E. A. SEITH, assisted by several pupils, gava a public musia at the rargo College, Fargo, N. Dak. Mr. Smith is doing yeo-

Mn. Exit. Lineling sent un his program for the recital in Kimball Hall, thouse, March 3.th. Mr. Liebling played Beetboven's Sonnia, Op. 31, No. 2, with a varied program of shorter numbers, lackeding a new suita by Ethalbert Navin, "A Day in Venica." With the assistance of Mosers. Van Oordt aed Frana Wagner, ha gara the schumana Trie in D-minor, Op. 63, for piano, violin, and

We have received an announcement of the Pansacola, Fig., Academy of Music. Mose. Ada Heins, principal. Mason's "Truch and hulo" and Mathawa' "Standard Graded Course" are used in

George Marks Evans, of Wilkesbarre, was the adjudicator, \$150

A RECTAL was given by pupils of Mr. Ad. M. Foerster, of Pitts-earg, in his studio, March 25th, consisting of songs by Tschaikoweky and a new set by Mr. Posrater.

Savana, popile are Mac Mary, McLowan, sopraso, and Mr. rain shawmare of Mac Mary, McLowan, sopraso, and Mr. rain shawmare for meant to become a subscriber for Hfeto THE EXTLUSE TRANSPORT OF THE EXTLUSE TRANSPORT OF THE EXTLUSE TRANSPORT OF THE EXTLUSION CONTRACT OF THE EXTLUSION CONTRACT. Bach, and Grieg were the leading names on the program.

MRS MARY ORRHORY MURRAY, of Philadelphia, gava No. 1 of her lectures on "Search Lighte in Modern Music Study" before the Arundell Club, in Baltimore, Md., March Sth.

his " Betrothal Suita," Ha has a large vested choir under his

aterestics series of recitals, which he calls " Half Hours of Planofrom Back, Weber, Schumann, Raff, and Mossaowski.

Muss E. B. Barrmann, of the Hamilton, Ont., Conservatory, has

MR. R. A. Locurzai, of San Francisco, has received word from a sifeatory, and I will send for some more of the same instances Teres. Currefic that she has accepted the dedication of his in the user future. Madema Torens Carreño that she has accepted the dedication of his Concerto Romantico, Op. 61, and will sindy it to play at some future time in Berlin with the Philharmonic Orchestra under

Ma. CHARLES R. STEVENS gave a recital of a number of compositions by Mrs H. H. A. Heath, in Philharmonia Hall, Detroit, Michigan. A handsoons soursoir program containing a portrait and hisgraphical stetch of Mrs. Besich was arranged by Mr. Stevens.

Mrs. Della, E. Robertes.

MRS. A. MARIE MERRICK, of Newark, N. J., has issued a namphlot descriptive of her musical lectures, with favorable notices from a of my pupils used. number of prominent musicians and newspapers.

MR. WARD STEPHERS, of New York, a contributor to THE ETUDE, gave a recital at the Hill School, Potistown, Ps., March 18th. Mr. Stephena will return to Europa early in the summer. and expects to make a concert trip through Northern knrope and

Monnaty, Mo., will have a music festival this year as usual, under the direction of Johann Goetze, June 6th-8th.

THE Missouri State Music Teachers' Association will hold their Fourth Annual Convention in May, at Joplin, Mo.

Tun Seventh Anneal Kanssa Musical Jublice will be held in Hutchiseon, May 16th-19th, in the Auditorium, which has a senting capacity of 1500. Two thousand dollars will be given away in prise Meers, Frederic W. Root and Allen H. Spencer, of Chicago, will be the adjudicators. An internals soprano sole contest, with a prize of \$100, is a new feature. Reduced railroad farce and hotel rates have been secured. Mr. B. S. Hongland in the Secretary of the Feetival

Ma Ennar Hald's "Adirondack Mountain Sketches" for tha piano hava been played with considerable success before musical lubs in cyracuia, N. Y., and vicinity.

MR. CHARLES SANFORD SELLTON, of the New Jersey State Normal Schools, Music Department, has arranged a winter course of lectura recitain to supplement the fall course, which was vary successful. An uning Mathews' "Graded Studies," Grade II, IV, and V, and find that they interest my pupils changes and "A Mdammare Nigat's Drain," a result of the control of the contr

THE ETUDE



Your collection of W. S. B. Mathews' essays, entitled 'Mnaic: Ita Ideals and Methods," embodies in a new form much that this versatile writer has put out in the last decade and much that is of especial interest to the nest student. Mr. Mathews always has something of interest to say, even though he sometimes takes a page in which to say it. In this book I like especially the critical essays, and remarked, as I prepared the work for the press—this latter process heing principally in the line of subtractions and additions—npon the value of such a series of talks on the formation of taste and judgment as a foundation for educated criticism

W. FRANCIS GATES.

Every student should have a copy of "In Praise of Music," by W. F. Gates, for use as a reference book. The authors onoted include the world's leaders in all fields of thought and action, and the quotations are judiciously chosen, carefully arranged, and completely indexed.

H. W. Prairs,

I am much pleased with the "Sight Reading Album," by Landou, and am using it with my pupils, and the book on "Ear Training." by the state of the book on "Ear Training." by the state of we will have more and better musicians

E. R. McGlashaw. E. R. McGLASHAW.

I have never found anything better for second-grade uplis than the "Sight Reading Album," by Landon.

I have never found anything better for second-grade uplis than the "Sight Reading Album," by Landon.

S. LILLIAN JONES. pupils than the "Sight Reading Album," by Landou.

Mrs. F. B. CARY.

I have volume I of Laudou's "Sight Reading Album." say and a new set by Mr. Foerater.

and like it very much. It is a valuable collection of easy pieces for the purpose of sight reading.

ALVENA E. SCHROEDER. Mas. S. J. Girary, organic of G. Mark's Church, Augusts,
Ms., S. J. Girary, organic of G. Mark's Church, Augusts,
Ms., gave a fine organ rachial recently. One of the numbers was
due "Befordtad Boilet". Ha has a largy rested cheir nunder his
"ety instructive."

Have just received "Masters and Their Music,"
and an highly pleased with it. It is interesting and
evity instructive.

Have just received "Masters and Their Music,"
and mighty pleased with it. It is interesting and
evity instructive.

Have just received "Masters and Their Music,"
and mighty pleased with the first first

I received hooks, "Masters and Their Music" and "In Praise of Music," and am delighted with them. M. M. WEISER.

I was very much pleased with your "Dnet Hour." My pupils hail it with delight.

MISS E. PEARL VAN VOORHIS. The "Duet Honr" you sent me some time sgo is

I have received Clarke's "Harmony," and am greatly pleased with it. Each step seems to he the ustural

outgrowth of the preceding. MABEL SALISBURY. Dr. Clarke's new book on Harmony is the most ex-

I find Clarke's " Music Tablet" to be just what many

Your premiums for subscribers to THE ETUDE, conissiting of eight volumes of blathews' "Graded Stu-dies," are of incalculable value to me as a young and inexperienced teacher who wishes to give only the hest LEILA A. CHURCH.

McArthur's "Pianoforte Study" and W. S. B. Mathews' books, "Mnsic: Its Ideals and Methods" and "Masters and Their Music," are all interesting and instructive. Any publication with the signature of W. S. B. Mathews is a guaranty for profitable reading.

I was much pleased with "Music Talks With Children," by Thomas Tapper. M. Lovi.

I have been teaching for twenty five years, and for in the over teaching for twenty five years, and for five years have successfully taught Mathews? "Graded Course," Masou's "Touch and Technic," and Laudon's "Foundation Materials." I am delighted with them.

MRS. F. Z. T. JACKSON. I know no firm with which I would rather do business. You have always been prompt in filling my orders, etc.; in fact, I think you an ideal firm. I like your works and style of printing. S. L. BELL.

JEAN FRANCES CARROLL.

I have heen trying the exercises in Mr. Gates' "Hand Gymnastics" leadet, and have heen having my pupils use them, and we find them very helpful. We have the Virgil Clavier and Technicon to practice on, but find these exercises give the hand more freedom and supplenes. I have used some of them before, but the most of them were new to me. I think they are necessary with the above instruments as well as without.

BURBITT L. MARLOW I received the premium, "Theory Explained to Piano Students," by Dr. Clarke, and am very much pleased with it. It is just such an elementary work as I have been looking for. Accept thanks,

MISS EMMA A. ANDREWS.

I have always appreciated everything that came from your house. I make mention especially of THE ETTDE, which is a valuable necessity to a teacher. Also "How to Teach: How to Study," by E. M. Sefton; "Music Chats with Children" aud "Third and Fourth Grade Pieces," so recently received. All of these I most ESTELLA COYLE. heartily indorse.

It is a pleasure to do husiness with your honse. My orders are so promptly and satisfactorily filled, and your husiness methods are so strictly honorable, that it gives me pleasure to advance your interests in this place.

M. Beetha Robeson.

I have thoroughly examined Mr. Gates' leaflet on "Haud Gymuastics," and I shall be glad to use the same in my teaching and to recommend it to others. consider the teaching and practice of hand culture to h MARY E. SCHORRE.

The premium, "How to Understand Music," came to aud. I thank you very much for it, and have already found much help in the practical side of it. I hope soot to find time to read that and "Music: Its Ideals," etc. thoroughly, for even in glaucing over the second half of the latter my interest in Mathews' helpful lectures has been more than ever aroused. KATHEBINE THEISZ.

I have received all books of your special offer, and am well pleased.

MISS M. BERGER. am well pleased.

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